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SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: January 26, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

DOCUMENTS DEPT

JAN 16 2009

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- | | |
|--|------------|
| 1. CALL TO ORDER / ROLL CALL | |
| 2. APPROVAL OF THE MINUTES
Presentation of and possible action to approve the minutes of the November 24, 2008 Commission meeting. | Action |
| 3. PRESIDENT'S REPORT
By Commission President Jim Morris. | Discussion |
| 4. STAFF REPORT
By Executive Director Stefanie Coyote.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements. | Discussion |
| 5. NOMINATION AND ELECTION OF COMMISSION PRESIDENT | Action |
| 6. NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT | Action |
| 7. AMENDMENT TO ADMIN. CODE SEC 57.8
Discussion and possible action to urge the Board of Supervisors to adopt production rebate legislation introduced 1/13/09 by Supervisor Alioto-Pier and cosponsored by Supervisor Dufty. (File No. 090024) | Action |
| 8. HOURLY EQUIPMENT RENTAL FEE FOR SFPD FILM DETAILS (10B)
Discussion and possible action to prevent new fees | Action |
| 9. GENERAL PUBLIC COMMENT | Discussion |
| 10. ADJOURNMENT
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda. | Action |

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.





SAN FRANCISCO
FILM COMMISSION

MINUTES OF THE JANUARY 26, 2009 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Morris called the meeting to order at 2:03pm.

ROLL CALL

Commissioners Present:

Melanie Blum
Denise Bradley
Don Canady
Maurice Kanbar
Robert Morales
Jim Morris
Lorae Rominger
Marlene Sharon Saritzky
Villy Wang

Commissioners Absent:

Peter Bratt
Joan Chen

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APPROVAL OF THE MINUTES FROM THE NOVEMBER 24, 2008 MEETING (ACTION ITEM)

Commissioner Canady made a motion to approve the minutes of the November 24, 2008 meeting.
Commissioner Kanbar seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Morris told the Commission that over the past few months he has found it gratifying to hear praise of San Francisco along the award circuit from those involved with the production of *Milk*. They have gone out of their way to endorse San Francisco as a desirable place to film. President Morris also congratulated Commissioner Bratt on the successful premier of *La Mission* at the Sundance Film Festival. President Morris closed his report with a discussion of the positive press the FilmHouse residencies have been given in the local press.

Public comment was taken.





**SAN FRANCISCO
FILM COMMISSION**

STAFF REPORT (DISCUSSION ONLY)

Executive Director Coyote told the Commission that there were 24 projects consisting of 41 film days in December 2008 in comparison to 39 projects for 73 days in December 2007. In January 2009 there were 22 projects that produced 33 film days in comparison to January of 2008 when 28 projects produced 42 days of filming. The large projects filming over the 2 months included a Korean Air ad, the feature film Funny People, an ad for PNC Bank and an ad for Fidelity Investment. In December there was also a 4 minute commercial for Acura starring Andy Lau (the Tom Cruise of China) and directed by Andrew Lau (thought of as the Martin Scorsese of China).

Executive Director Coyote told the Commissioners that Supervisor Alioto-Pier introduced legislation designed to improve the rebate program by replacing the current cap with a \$600,000 per production cap and removing Sales and Hotel tax from refund eligibility while extending the program through June 30, 2011. It is our belief that this new proposal will more effectively attract production while addressing the City's current fiscal crisis. Executive Director Coyote was also excited to announce that Supervisor Duffy had agreed to co-sponsor the proposed legislation.

Executive Director Coyote told the Commission about the December 5th meeting of the California Film Commission. She noted that like our meetings there were very few members of the public in attendance and the primary focus of the Commissioners was the loss of production across the State. Commission President, Stan Brooks, discussed Governor Schwarzenegger's proposed production incentives but no clear strategy for regional Film Commissions to assist in lobbying their representatives for passage of the legislation was established.

Executive Director Coyote announced that the Film Commission's new website was again making progress and was approaching the establishment of a June launch dated. She also announced that thanks to the Department of Technology the Film Commission was now able to accept permit payments via credit cards, a service that has been well received by our clients.

Public comment was taken.

NOMINATION AND ELECTION OF COMMISSION PRESIDENT (ACTION)

President Morris thanked the Commissioners for allowing him to serve the past 3 years as President. He then nominated Vice President Rominger to serve as the Commission's next President. Commissioner Canady seconded the nomination and thanked President Morris for his service. Commissioner Kanbar also thanked Commissioner Morris. No other nominations were made; public comment was taken. Vice President Rominger was unanimously elected to serve as President by a roll call vote of the Commissioners.

NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT (ACTION)

Commissioner Blum nominated Commissioner Saritzky for the position of Vice President. She noted that Commissioner Saritzky's expertise in both government service and the film industry would serve as a benefit to





the Film Office and Commission as a whole. Commissioner Morales seconded the nomination. No other nominations were made; public comment was taken. Commissioner Saritzky was unanimously elected to serve as Vice President by a roll call vote of the Commissioners.

AMENDMENT TO ADMIN. CODE SECTION 57.8 (ACTION)

Executive Director Coyote reiterated that File Number 090024 proposed on January 13, 2009 by Supervisor Alioto-Pier would change the cap on individual rebates from the total amount of taxes that the qualified film production paid to the City to a maximum rebate of \$600,000, remove sales and hotel tax from eligibility, and extend the program through June 30, 2011. Executive Director Coyote recommended that the Commission pass a resolution urging the Board of Supervisors to pass the proposed legislation.

Vice President Rominger asked Executive Director Coyote to explain the process for the legislations consideration by the Board. Executive Director Coyote explained that once introduced the legislation is required to sit for thirty days at which point it is assigned to committee. The committee would then, hopefully, pass the legislation onto the full Board with a recommendation for passage. From here the Board would consider the legislation.

President Morris asked if the Office had any insight as to how the new Board Members would receive the proposed legislation. Executive Director Coyote expressed hope as the Boards previous concerns had been addressed by the removal of both sales and hotel tax from eligibility. She did acknowledge however that passage of this legislation will rely on the outreach of film community members and unions. Executive Director Coyote also noted that *Milk's* critical success paired with the positive impact and reaction of the communities where the filming took place would hopefully contribute to encouraging the Supervisors to vote favorably on this proposal.

President Morris asked if the Film Commission had figures on *Milk's* direct spend. Executive Director Coyote said this figure was hard to come up with but that the below the line budget was \$10 million and while some of this money was spent in neighboring cities the bulk was spent in San Francisco. She noted that their refund was just below \$100,000 but with the revised legislation it would have been approximately \$300,000. President Morris noted what a small investment this was for the City especially once the multiplier effect is calculated.

Commissioner Canady made a motion to urge the Board of Supervisors to adopt file number 090024. Vice President Rominger seconded the motion. Public comment was taken; the motion passed unanimously.

HOURLY EQUIPMENT RENTAL FEE FOR SFPD FILM DETAILS 10B (ACTION)

President Morris explained to the Commissioners that the SFPD had notified the Film Commission that they would be adding an equipment fee to the staffing of all 10b officers including those working on film details. He noted that while this fee is not high dollar (\$6.75/hr for motorcycles and \$13.00/hr for cars) it presents a negative image to out of town filmmakers. He asked the Executive Director what the Office felt the appropriate response to this fee would be.





**SAN FRANCISCO
FILM COMMISSION**

Executive Director Coyote suggested that the Film Commission express to the Chief of Police that this fee would have a dramatic impact on the work of the Mayor and the Commission to keep filming rates down in order to encourage local growth of the film industry. Executive Director Coyote recommended that the Commission go on to request exemption from the equipment fee for 10b officers working on film details.

Commissioner Morales asked if this fee was in addition to the 14.7% fee levied on officer salaries by the Board of Supervisors. Executive Director Coyote confirmed that this fee would be in addition to the 14.7% and noted that this would effectively raise the hourly rate of an officer to over \$100/hour.

Commissioner Canady motioned that the Film Commission direct the Executive Director to write a letter to the Chief of Police requesting that the equipment fees be waived for 10b officers assigned to film projects. Vice President Rominger seconded the motion. Public comment was taken; the motion passed unanimously.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Commissioner Bradley acknowledged Ave Montague, the founder of the Black Film Festival, and informed the commission that Ms. Montague has passed away.

Commissioner Blum thanked the Film Office for their work on the FilmHouse Residencies program. She said that watching the program unfold has been a pleasure and is resulting in an abundance of opportunities for local filmmakers.

ADJOURNMENT (ACTION ITEM)

Commissioner Morales made a motion to adjourn the meeting. Commissioner Kanbar seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:36pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

2/23/09
cancelled
The February 23, 2009 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: March 23, 2009
Time: 2:00 pm
Place: City Hall, Room 416

02-18-5001-10-0000
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FEB 18 2009

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SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

2/23/09 cancelled
The March 23, 2009 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: April 27, 2009
Time: 2:00 pm
Place: City Hall, Room 416

03-11-01P02-33

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APR 22 2009

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SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: April 27, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL
2. APPROVAL OF THE MINUTES Action
Presentation of and possible action to approve the minutes of the January 26, 2009 Commission meeting. (Explanatory Document: Draft 1/26/09 minutes)
3. PRESIDENT'S REPORT Discussion
By Commission President Lorrae Rominger
This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.
4. STAFF REPORT Discussion
By Executive Director Stefanie Coyote.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.
5. DISCUSSION OF LEGISLATIVE HEARINGS ON FILM PRODUCTION REBATE PROGRAM Discussion
An update on the actions taken by the Board of Supervisors on File No. 090024.
6. DISCUSSION OF FILMING FOR NBC UNIVERSAL TV SERIES PILOT "TRAUMA" Discussion
Executive Director Coyote will update the Commission on the successful completion of filming for the pilot episode of *Trauma*.
7. GENERAL PUBLIC COMMENT Discussion
8. ADJOURNMENT Action
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda.

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APR 28 2009



SAN FRANCISCO
FILM COMMISSION

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*****Please note: Meeting was cancelled due to a lack of quorum*****

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: April 27, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

- 1. CALL TO ORDER / ROLL CALL**
- 2. APPROVAL OF THE MINUTES** **Action**
Presentation of and possible action to approve the minutes of the January 26, 2009 Commission meeting. (Explanatory Document: Draft 1/26/09 minutes)
- 3. PRESIDENT'S REPORT** **Discussion**
By Commission President Lorrae Rominger
This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.
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By Executive Director Stefanie Coyote.
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- 5. DISCUSSION OF LEGISLATIVE HEARINGS ON FILM PRODUCTION REBATE PROGRAM** **Discussion**
An update on the actions taken by the Board of Supervisors on File No. 090024.
- 6. DISCUSSION OF FILMING FOR NBC UNIVERSAL TV SERIES PILOT "TRAUMA"** **Discussion**
Executive Director Coyote will update the Commission on the successful completion of filming for the pilot episode of *Trauma*.
- 7. GENERAL PUBLIC COMMENT** **Discussion**
- 8. ADJOURNMENT** **Action**
(Requires motion and public comment)
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SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

5/19
cancel
The May 25, 2009 Film Commission meeting has been CANCELLED
as it falls on Memorial Day.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: June 22, 2009
Time: 2:00 pm
Place: City Hall, Room 416

05-19-09A10:55 RCVD

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MAY 19 2009



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SAN FRANCISCO
FILM COMMISSION

MEETING AGENDA

05-18-09P03:06 RCVD

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JUN 18 2009

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DATE: June 22, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the January 26, 2009 Commission meeting. (Explanatory Document: Draft 1/26/09 minutes)

Action

3. PRESIDENT'S REPORT

By Commission President Lorrae Rominger

This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.

Discussion

4. STAFF REPORT

By Executive Director Stefanie Coyote.

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.

Discussion

**5. DISCUSSION OF LEGISLATIVE HEARINGS ON FILM PRODUCTION
REBATE PROGRAM**

An update on the actions taken by the Board of Supervisors on File No. 090024.

Discussion

6. DISCUSSION OF FILMING FOR NBC UNIVERSAL TV SERIES "TRAUMA"

Executive Director Coyote will update the Commission on the upcoming filming for the series *Trauma*.

Discussion

7. FILM COMMISSION BUDGET UPDATES FY 2009-2010

Review of the current status of next year's Film Commission budget.
(Explanatory Document: Draft FY 2009-2010 Budget)

Discussion

8. GENERAL PUBLIC COMMENT

Discussion

9. ADJOURNMENT

(Requires motion and public comment)

Action

NOTE: Public comment will be taken on each item of the agenda.

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San Francisco Film Office Budget 2009-2010
DRAFT

REVENUE

Permit Fees Collected (projected and increased)	\$112,000
Hotel Tax (Grants for the Arts)	\$430,000
Total Revenue	\$542,000

EXPENSES

Salaries (3 positions)	\$254,814
Fringes (47% increase from 08-09)	\$ 90,506
Salaries Subtotal	\$345,320

Professional and Specialize Services

Property Rent (Film Production INCENTIVES)	
TIDA Lease Bldg 3 (TV series)	\$120,000
PORT Lease Pier 27 Offices & Parking	\$ 56,000
Rent Subtotal	\$176,000

Promotions	
Ad Placements and Graphics (Trade Mags, Events and Festival ads)	\$0
Trade Shows and Conferences	\$0
Promotions Subtotal	\$0

Film Office Expenses (fixed costs)	
Subscriptions and Dues (Publications, AFCL, FLICS, IMDB)	\$1,000
Office Expenses (Shipping, printing, paper, stationary, office supplies)	\$2,380
Copy Machine	\$4,000
Dept of IT (website maintenance)	\$2,500
Travel	\$0
Reel Scout Digital Location Library Maintenance Fees	\$10,800
Film Office Expenses Subtotal	\$20,680

Reprographics Workorder (Special Line Item)	\$0
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TOTAL EXPENSES	\$542,000
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SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail otf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 – 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102; telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

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The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org



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SAN FRANCISCO
FILM COMMISSION

06-19-09P03:23 RCVD

REVISED - MEETING AGENDA

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JUN 19 2009

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DATE: June 22, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. **CALL TO ORDER / ROLL CALL**
2. **APPROVAL OF THE MINUTES** **Action**
Presentation of and possible action to approve the minutes of the January 26, 2009 Commission meeting. (Explanatory Document: Draft 1/26/09 minutes)
3. **PRESIDENT'S REPORT** **Discussion**
By Commission President Lorrae Rominger
This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.
4. **STAFF REPORT** **Discussion**
By Executive Director Stefanie Coyote.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.
5. **DISCUSSION OF LEGISLATIVE HEARINGS ON FILM PRODUCTION REBATE PROGRAM** **Action**
An update on the actions taken by the Board of Supervisors on File No. 090024/Ord. 64-09 and discussion and possible action to urge passage of File No. 0900262 (Explanatory Documents: Legislative Digest for File No. 0900262, File No. 0900262, File No. 090024/Ord. 64-09)
6. **DISCUSSION OF FILMING FOR NBC UNIVERSAL TV SERIES "TRAUMA"** **Discussion**
Executive Director Coyote will update the Commission on the upcoming filming for the series *Trauma*.
7. **FILM COMMISSION BUDGET UPDATES FY 2009-2010** **Discussion**
Review of the current status of next year's Film Commission budget.
(Explanatory Document: Draft FY 2009-2010 Budget)
8. **GENERAL PUBLIC COMMENT** **Discussion**
9. **ADJOURNMENT** **Action**
(Requires motion and public comment)
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FILE NO.

LEGISLATIVE DIGEST

[Extending the duration of the Film Rebate Program and limiting the rebate available to film productions for police services.]

Ordinance amending Administrative Code Section 57.8 by extending the Film Rebate Program through June 30, 2012 and modifying the definition of "qualified production cost" to in order limit rebates available to film productions for the use of certain police services.

Existing Law

Chapter 57 of the Administrative Code establishes a City commission to "develop, recognize, and promote film activities in the City." (S.F. Admin. Code § 57.3.) Chapter 57 also sets up a rebate program that provides a refund to each "qualified film production" equal to the amounts that the production pays to the City, subject to a cap of \$600,000.00, for: 1) the portion of taxes, other than hotel taxes or sales taxes, placed in the City's General Fund; 2) use of City property, equipment or employees, including additional police services, and 3) any Film Commission daily use fees.

The current program expires on June 30, 2009 and contains no limit on the type or amount of police services that constitute a "qualified production cost."

Amendments to Current Law

The proposed ordinance extends the date of the Film Rebate Program for three years, until June 30, 2012, and makes clear that police services described in Chapter 10B of the Administrative Code constitute a "qualified production cost" provided that such services do not exceed 4 officers per day for a total of 12 hours maximum per day per officer.

1 [Extending the duration of the Film Rebate Program and limiting the rebate available to film
2 productions for police services.]

3 **Ordinance amending Administrative Code Section 57.8 by extending the Film Rebate**
4 **Program through June 30, 2012 and modifying the definition of "qualified production**
5 **cost" to in order limit rebates available to film productions for the use of certain police**
6 **services.**

7 Note: Additions are single-underline italics Times New Roman;
8 deletions are ~~striketrough italics Times New Roman~~.
9 Board amendment additions are double underlined.
10 Board amendment deletions are ~~striketrough normal~~.

11 Be it ordained by the People of the City and County of San Francisco:

12 Section 1. The San Francisco Administrative Code is hereby amended by amending
13 Section 57.8, to read as follows:

14 **SEC. 57.8. FILM REBATE PROGRAM**

15 (a) Purpose. The purpose of the Film Rebate Program is to increase the number of
16 qualified film productions being made in San Francisco, increase the number of City residents
17 employed in the filmmaking industry, and encourage the resulting economic benefits to
18 increased filmmaking in San Francisco.

19 (b) Definitions. As used in this Section, the following terms shall have the following
20 meanings:

21 (1) "Principal photography" means the time period and phase of film production during
22 which the main photography occurs.

23 (2) "Qualified low-budget film production" means a feature-length film, television film,
24 television pilot, or each episode of a television series, regardless of the medium used to
25 create or convey it, that is: (i) produced by a film company that expends at least 55 percent of
the total principal photography days exclusively in the City and (ii) has a total budget of no

1 more than \$3,000,000. "Qualified low-budget film production" shall not include: (i) a
2 documentary film, news or current affairs program, interview or talk program, instructional film
3 or program, film or program consisting primarily of stock footage, sporting event or sporting
4 program, game show, award ceremony, film or program intended primarily for industrial,
5 corporate or institutional end-users, fundraising film or program, commercials, music videos,
6 or "reality" program; or (ii) a production for which records are required under Title 18 United
7 States Code section 2257, to be maintained with respect to any performer in such production.

8 (3) "Qualified film production" means a feature-length film, television film, television
9 pilot, or each episode of a television series, regardless of the medium used to create or
10 convey it, that is created by a film company that expends at least 65 percent of the total
11 principal photography days exclusively in the City. "Qualified film production" shall not include:

12 (i) a documentary film, news or current affairs program, interview or talk program,
13 instructional film or program, film or program consisting primarily of stock footage, sporting
14 event or sporting program, game show, award ceremony, film or program intended primarily
15 for industrial, corporate or institutional end-users, fundraising film or program, commercials,
16 music videos, or "reality" program; or (ii) a production for which records are required under
17 Title 18 United States Code section 2257, to be maintained with respect to any performer in
18 such production.

19 (4) "Qualified production cost," means the following expenses of a qualified low-
20 budget film production or a qualified film production:

21 (A) Any taxes, with the exception of hotel or sales taxes, paid to the City, or any of its
22 constituent departments, the proceeds of which are placed in the general fund;

23 (B) Any moneys paid to the City, or any of its constituent departments, for the use of
24 City property, equipment, or employees, ~~including, but not limited to additional~~ other than police

1 services as described in Chapter 10B of this Administrative Code except as authorized in
2 subsection (D) below; and

3 (C) Any daily use fees charged by the Film Commission, pursuant to Section 57.5 of
4 the Administrative Code, to engage in film production in the City.; and

5 (D) Police services as described in Chapter 10B of this Administrative Code, provided that
6 the such services do not exceed 4 police officers per day for a total of 12 hours maximum per day per
7 officer.

8 (c) Rebate Program.

9 (1) *Allowance of Rebate.* A qualified low-budget film production or qualified film
10 production that pays qualified production costs shall be entitled to a rebate, to be calculated
11 as provided herein, provided that the qualified production has entered into a first source hiring
12 agreement with the City that demonstrates good faith efforts to hire economically
13 disadvantaged individuals referred by the San Francisco Workforce Development System to
14 work for the qualified production. Good faith efforts shall include, at a minimum, consulting
15 with the FSHA for the purpose of preparing a list of positions for which individuals referred by
16 the City might qualify, providing that list to the FSHA at least two weeks prior to the first day of
17 shooting, and documenting efforts to contact and interview job candidates referred by the City
18 to fill the positions listed.

19 (2) *Amount of Rebate.* The City shall pay one dollar for each dollar the qualified low
20 budget film production or qualified film production paid in qualified production cost not to
21 exceed \$1.8 million dollars by June 30, 2012~~2009~~. The rebate shall be paid from the fund into
22 which the qualified production cost was originally deposited. In no event shall the amount of
23 any rebate paid after April 1, 2009 exceed \$600,000.00. The rebate shall not be paid from
24 funds dedicated under bond or other legal financing covenants. Rebates paid under this
25

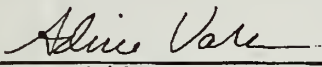
1 Ordinance (~~Ordinance no. 64-09~~) shall be paid only to those qualified film productions whose
2 filming commenced on or after the effective date of this Ordinance.

3 (3) *Implementation.* After holding a public hearing, the Executive Director of the Film
4 Commission, in consultation with the Controller, shall promulgate rules and regulations to
5 establish the procedures for implementation of the Film Rebate Program. Such rules shall
6 include provisions describing the application process, the standards used to evaluate the
7 applications, the documentation that will be required to substantiate the amount of the rebate,
8 the appeal process, and any such other provisions as deemed necessary and appropriate to
9 carry out the Film Rebate Program.

10 (d) *Reports.* The Executive Director shall report annually to the Board of Supervisors
11 on the implementation of the Film Rebate Program. The report shall include a list of each
12 qualified film production, residency of employees, and the total of qualified production costs
13 submitted and paid to each film production. Annually for the first three years after enactment
14 of this Ordinance the Controller shall perform an assessment and review of the effect of the
15 Film Rebate Program. Based on such assessment and review, the Controller shall prepare
16 and submit an analysis to the Board of Supervisors. The Analysis shall be based on criteria
17 deemed relevant by the Controller, and may include but is not limited to data contained in the
18 annual reports to the Board of Supervisors submitted by the Director of the Film Commission.

19 (e) The Film Rebate Program shall expire on June 30, 2012~~2009~~, unless extended by
20 ordinance. If the Film Rebate Program is not extended, the City Attorney shall cause this
21 Section to be removed from future editions of the San Francisco Municipal Code without
22 further action of the Board.

1 APPROVED AS TO FORM:
2 DENNIS J. HERRERA, City Attorney

3 By: 
4 Adine K. Varah
5 Deputy City Attorney
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Supervisors Alioto-Pier, Duffy
BOARD OF SUPERVISORS

FILE NO. 090024

ORDINANCE NO.

64-09

[Modifies the cap on the amount that an individual production can receive under the Film Rebate Program, eliminates partial rebate of hotel and sales tax, and requires efforts to hire disadvantaged individuals.]

Ordinance amending Administrative Code Section 57.8 by changing the cap on individual rebates from the total amount of taxes that the production paid to the City, to \$600,000, modifying the definition of "qualified production cost" by eliminating fees and hotel and sales taxes from that definition, and requiring good faith efforts to hire disadvantaged individuals as a condition of receipt of a rebate.

Note: Additions are single-underline italics Times New Roman;
deletions are ~~striketrough italics Times New Roman~~.
Board amendment additions are double underlined.
Board amendment deletions are ~~striketrough normal~~.

Be it ordained by the People of the City and County of San Francisco:

Section 1. The San Francisco Administrative Code is hereby amended by amending Section 57.8, to read as follows:

SEC. 57.8. FILM REBATE PROGRAM

(a) Purpose. The purpose of the Film Rebate Program is to increase the number of qualified film productions being made in San Francisco, increase the number of City residents employed in the filmmaking industry, and encourage the resulting economic benefits to increased filmmaking in San Francisco.

(b) Definitions. As used in this Section, the following terms shall have the following meanings:

(1) "Principal photography" means the time period and phase of film production during which the main photography occurs.

(2) "Qualified low-budget film production" means a feature-length film, television film, television pilot, or each episode of a television series, regardless of the medium used to create or convey it, that is: (i) produced by a film company that expends at least 55 percent of

1 the total principal photography days exclusively in the City and (ii) has a total budget of no
2 more than \$3,000,000. "Qualified low-budget film production" shall not include: (i) a
3 documentary film, news or current affairs program, interview or talk program, instructional film
4 or program, film or program consisting primarily of stock footage, sporting event or sporting
5 program, game show, award ceremony, film or program intended primarily for industrial,
6 corporate or institutional end-users, fundraising film or program, commercials, music videos,
7 or "reality" program; or (ii) a production for which records are required under Title 18 United
8 States Code section 2257, to be maintained with respect to any performer in such production.

9 (3) "Qualified film production" means a feature-length film, television film, television
10 pilot, or each episode of a television series, regardless of the medium used to create or
11 convey it, that is created by a film company that expends at least 65 percent of the total
12 principal photography days exclusively in the City. "Qualified film production" shall not include:

13 (i) a documentary film, news or current affairs program, interview or talk program,
14 instructional film or program, film or program consisting primarily of stock footage, sporting
15 event or sporting program, game show, award ceremony, film or program intended primarily
16 for industrial, corporate or institutional end-users, fundraising film or program, commercials,
17 music videos, or "reality" program; or (ii) a production for which records are required under
18 Title 18 United States Code section 2257, to be maintained with respect to any performer in
19 such production.

20 (4) "Qualified production cost," means the following expenses of a qualified low-
21 budget film production or a qualified film production:

22 (A) Any ~~fees or~~ taxes, with the exception of hotel or sales taxes, paid to the City, or any of
23 its constituent departments, the proceeds of which are placed in the general fund;
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1 (B) Any moneys paid to the City, or any of its constituent departments, for the use of
2 City property, equipment, or employees, including, but not limited to additional police services
3 as described in Chapter 10B of this Administrative Code; and

4 (C) Any daily use fees charged by the Film Commission, pursuant to Section 57.5 of
5 the Administrative Code, to engage in film production in the City.

6 (c) Rebate Program.

7 (1) *Allowance of Rebate.* A qualified low-budget film production or qualified film
8 production that pays qualified production costs shall be entitled to a rebate, to be calculated
9 as provided herein, provided that the qualified production has entered into a first source hiring
10 agreement with the City that demonstrates good faith efforts to hire economically
11 disadvantaged individuals referred by the San Francisco Workforce Development System to
12 work for the qualified production. Good faith efforts shall include, at a minimum, consulting
13 with the FSHA for the purpose of preparing a list of positions for which individuals referred by
14 the City might qualify, providing that list to the FSHA at least two weeks prior to the first day of
15 shooting, and documenting efforts to contact and interview job candidates referred by the City
16 to fill the positions listed.

17 (2) *Amount of Rebate.* The City shall pay one dollar for each dollar the qualified low
18 budget film production or qualified film production paid in qualified production cost not to
19 exceed \$1.8 million dollars by June 30, 2009. The rebate shall be paid from the fund into
20 which the qualified production cost was originally deposited. In no event shall the amount of
21 the any rebate paid after April 1, 2009 exceed \$600,000.00 ~~the total amount of taxes that the~~
22 ~~qualified film production or qualified low budget film production paid to the City.~~ The rebate shall
23 not be paid from funds dedicated under bond or other legal financing covenants. Rebates
24
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1 paid under this Ordinance (Ordinance no. 64-09) shall be paid only to those qualified film
2 productions whose filming commenced on or after the effective date of this Ordinance.

3 (3) *Implementation.* After holding a public hearing, the Executive Director of the Film
4 Commission, in consultation with the Controller, shall promulgate rules and regulations to
5 establish the procedures for implementation of the Film Rebate Program. Such rules shall
6 include provisions describing the application process, the standards used to evaluate the
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8 the appeal process, and any such other provisions as deemed necessary and appropriate to
9 carry out the Film Rebate Program.

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11 on the implementation of the Film Rebate Program. The report shall include a list of each
12 qualified film production, residency of employees, and the total of qualified production costs
13 submitted and paid to each film production. Annually for the first three years after enactment
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15 Film Rebate Program. Based on such assessment and review, the Controller shall prepare
16 and submit an analysis to the Board of Supervisors. The Analysis shall be based on criteria
17 deemed relevant by the Controller, and may include but is not limited to data contained in the
18 annual reports to the Board of Supervisors submitted by the Director of the Film Commission.

19 (e) The Film Rebate Program shall expire on June 30, 2009, unless extended by
20 ordinance. If the Film Rebate Program is not extended, the City Attorney shall cause this
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1 Section to be removed from future editions of the San Francisco Municipal Code without
2 further action of the Board.

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4
5 APPROVED AS TO FORM:
6 DENNIS J. HERRERA, City Attorney

7 By:



8 Mariam M. Morley
9 Deputy City Attorney
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City and County of San Francisco
Tails
Ordinance

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

File Number: 090024

Date Passed:

Ordinance amending Administrative Code Section 57.8 by changing the cap on individual rebates from the total amount of taxes that the production paid to the City, to \$600,000, modifying the definition of "qualified production cost" by eliminating fees and hotel and sales taxes from that definition, and requiring good faith efforts to hire disadvantaged individuals as a condition of receipt of a rebate.

March 24, 2009 Board of Supervisors — AMENDED, AN AMENDMENT OF THE WHOLE BEARING NEW TITLE

Ayes: 11 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Daly, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

March 24, 2009 Board of Supervisors — PASSED ON FIRST READING AS AMENDED

Ayes: 10 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

Noes: 1 - Daly

March 31, 2009 Board of Supervisors — AMENDED, AN AMENDMENT OF THE WHOLE BEARING SAME TITLE

Ayes: 7 - Avalos, Campos, Chiu, Daly, Mar, Maxwell, Mirkarimi

Noes: 4 - Alioto-Pier, Chu, Dufty, Elsbernd

March 31, 2009 Board of Supervisors — PASSED ON FIRST READING AS AMENDED

Ayes: 10 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

Noes: 1 - Daly

April 14, 2009 Board of Supervisors — FINALLY PASSED

Ayes: 10 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

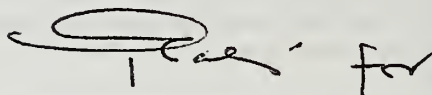
Noes: 1 - Daly

File No. 090024

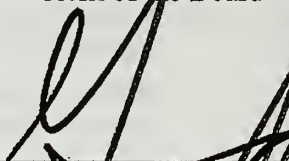
I hereby certify that the foregoing Ordinance
was **FINALLY PASSED** on April 14, 2009 by
the Board of Supervisors of the City and
County of San Francisco.

4/23/09

Date Approved



Angela Calvillo
Clerk of the Board


Mayor Gavin Newsom

San Francisco Film Office Budget 2009-2010
DRAFT

REVENUE

Permit Fees Collected (projected and increased)	\$112,000
Hotel Tax (Grants for the Arts)	\$430,000
Total Revenue	\$542,000

EXPENSES

Salaries (3 positions)	\$254,814
Fringes (47% increase from 08-09)	\$ 90,506
Salaries Subtotal	\$345,320

Professional and Specialize Services

Property Rent (Film Production INCENTIVES)	
TIDA Lease Bldg 3 (TV series)	\$120,000
PORT Lease Pier 27 Offices & Parking	\$ 56,000
Rent Subtotal	\$176,000

Promotions

Ad Placements and Graphics (Trade Mags, Events and Festival ads)	\$0
Trade Shows and Conferences	\$0
Promotions Subtotal	\$0

Film Office Expenses (fixed costs)

Subscriptions and Dues (Publications, AFCL, FLICS, IMDB)	\$1,000
Office Expenses (Shipping, printing, paper, stationary, office supplies)	\$2,380
Copy Machine	\$4,000
Dept of IT (website maintenance)	\$2,500
Travel	\$0
Reel Scout Digital Location Library Maintenance Fees	\$10,800
Film Office Expenses Subtotal	\$20,680

Reprographics Workorder (Special Line Item)	\$0
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TOTAL EXPENSES	\$542,000
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SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail sotf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 - 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102 telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the City accommodate these individuals.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org





SAN FRANCISCO
FILM COMMISSION

MINUTES OF THE JUNE 22, 2009 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:04pm.

ROLL CALL

Commissioners Present:

Denise Bradley
Don Canady
Maurice Kanbar
Robert Morales
Lorrae Rominger
Marlene Sharon Saritzky

Commissioners Absent:

Melanie Blum
Peter Bratt
Joan Chen
Villy Wang

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APPROVAL OF THE MINUTES FROM THE JANUARY 26, 2009 MEETING (ACTION ITEM)

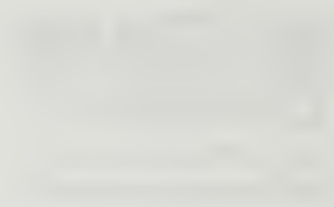
Commissioner Canady made a motion to approve the minutes of the January 26, 2009 meeting. Commissioner Morales seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger told the Commission that the Board of Supervisors had improved the *Scene in San Francisco* rebate legislation. She informed the Commission that the cap had been expanded to rebate all city costs up to \$600,000 per production as proposed by Supervisor Alioto-Pier. President Rominger explained that the Board added two amendments to the proposed legislation. One amendment required that productions make a good faith effort to hire local residents in accordance with the City's First Source Hiring program and the other prevents projects already in production from taking advantage of the programs changes. President Rominger noted that the second amendment would preclude *Trauma* from benefitting from the change in the program cap for their pilot episode.

President Rominger went on to inform the Commissioners that while the legislation had passed it had not yet been amended to extend beyond its original expiration date of June 30, 2009. President Rominger thanked all of the Commissioners for their outreach to the Board members and urged them to reach out one more time to





[The main body of the page contains several paragraphs of extremely faint, illegible text. The text is arranged in a standard block format, with some lines appearing to be part of a list or a structured document. Due to the low contrast and blurriness, the specific content cannot be transcribed.]



SAN FRANCISCO
FILM COMMISSION

ensure that funding for the extension of the program was included in the upcoming budget.

Commissioner Canady asked if there was anyone specific President Rominger felt the Commissioners should reach out to. President Rominger suggested Commissioners contact the members of the Budget and Finance Committee about this final portion of the legislation. She also urged the Commissioners to attend the Budget and Finance hearing.

Public comment was taken.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Coyote told the Commission that there were 19 projects consisting of 38 film days in February 2009 in comparison to 36 projects for 69 days in February 2008. In March 2009 there were 22 projects that produced 74 film days in comparison to March of 2008 when 48 projects produced 113 days of filming. April 2009 produced 28 projects for 53 film days in comparison with 63 projects for 112 days in April of 2008. May 2009 consisted of 25 projects with 38 film days while May of 2008 consisted of 38 projects for 80 days of filming. Finally, the Film Office has permitted 24 projects for 62 filming days so far this month in comparison with 39 projects resulting in 80 days of filming in June of last year. The large projects filming over the 5 months included a music video for the Yeah, Yeah, Yeah's, commercials for Subaru, Bud Light, Comcast, Kia, the San Francisco Giants, and Travelers Insurance, a Bollywood film entitled *My Name is Kahn*, the television series *Anthony Bourdain: No Reservations* and *Parental Control*, and the NBC television pilot *Trauma*.

Executive Director Coyote told the Commission that the Office's primary concern over the past few months has been ensuring that NBC base production of *Trauma* in San Francisco. She explained that after a meeting with the Mayor, NBC decided to film the pilot in San Francisco. The pilot completed filming on April 17th and NBC committed to bringing the series to San Francisco for the production of 12 episodes on May 11th. The filming of pilot episode involved a complicated scene requiring a 5 day partial closure of the King Street Exit of I-280. This scene involved massive interdepartmental coordination including the Department of Emergency Management, SFPD, SFFD, MTA, Caltrans, the State Fire Marshall, the California Film Commission and others.

Executive Director Coyote explained that other than facilitating the filming of *Trauma* the Film Office's other major concern has been the rebate legislation. The Executive Director told the Commissioners that she had attended the Small Business Commission meeting on Monday February 9th and that the SBC had voted unanimously to support the legislation and urge its passage by the Board of Supervisors.

Executive Director Coyote went on to discuss Opening Night of the San Francisco International Film Festival on April 24th. She noted that for the first time in over a decade the opening night film was a film shot in San Francisco by a San Francisco film maker. This resulted in immense support and enthusiasm for Peter Bratt's





SAN FRANCISCO
FILM COMMISSION

wonderful film *La Mission* and a crisp energy that permeated the festival. In other Film Society related business Executive Director Coyote noted that the SFFS had created a Film Commission position on the FilmHouse Residencies Review Board. Commissioner Bradley assumed this position and participated in the selection of the next round of residents at the June 19th meeting.

Finally, Executive Director Coyote told the Commission that she and Christine Munday had attended the Locations Tradeshow in Santa Monica April 16th – 18th. The Film Commission had a booth and continued to distribute materials related to the rebate program (with some information adjustments) despite the uncertain future of the program.

Public comment was taken.

DISCUSSION OF LEGISLATIVE HEARINGS ON FILM PRODUCTION REBATE PROGRAM
(ACTION)

Executive Director Coyote gave the Commission a timeline of the actions taken by the Board of Supervisors on File No. 090024/Ord. 64-09:

- March 18th - The Budget and Finance Committee voted unanimously to split the legislation into 2 pieces; approving revisions to the programs cap and postponing consideration of the program's extension until the budget process.
- March 24th - The Board voted 10 to 1 to approve the new cap while amended the legislation to include First Source Hiring requirements to rebate qualification requirements.
- March 31st - Supervisor Avalos amended the legislation to include a provision precluding projects already in production from taking advantage of the revised program. This amendment was passed by a 7-4 vote with dissensions from Alioto-Pier, Dufty, Chu, and Elsbernd.
- April 14th - Legislation passes its second reading.
- April 23rd - Mayor signs the legislation into law.
- May 19th - Supervisor Alioto-Pier (with Supervisor Dufty as a co-sponsor) introduces legislation to extend the rebate program to June 30, 2012. (File No 090262)
- File No. 090262 is scheduled to go before the Budget and Finance Committee on June 24, 2009 at 11am.

President Rominger asked the Executive Director what she thought the legislation's chances of passage were. Coyote said that she was getting mixed messages from Supervisors. While the commitment of money with San Francisco's current deficit concerns them they acknowledge that money is not spent until after it has been collected.

Commissioner Canady asked if the Executive Director had met with the Supervisors about the programs extension. She informed him that she had.

Commissioner Bradley asked how producers were receiving the two amendments added to the legislation.





SAN FRANCISCO
FILM COMMISSION

Executive Director Coyote explained that every jurisdiction has its own priorities and restrictions and that she doesn't believe these amendments will concern filmmakers. Coyote also stated producers seem excited to work with individuals from underserved communities but are facing a reality of very few non-union positions on set.

President Rominger stresses to the Commissioners and the public that they contact the members of the Budget and Finance Committee and asked the Film Office to send out the committee members' contact information.

Public Comment was taken.

David Fine, SAG, encouraged the Commission to extend their outreach to more film groups in the community to ensure that everyone had the opportunity to lobby their Supervisors. Executive Director Coyote assured him the office would be sending out a notification to the Commissions extensive email list.

Commissioner Morales asked how many Supervisors sit on the Budget and Finance Committee. Executive Director Coyote informed him that there are currently 5 committee members.

Commissioner Morales made a motion that the Film Commission urge the Board of Supervisors to pass File No. 090262. Commissioner Canady seconded the motion. Public comment was taken. The motion passed unanimously.

DISCUSSION OF FILMING FOR NBC UNIVERSAL TELEVISION SERIES *TRAUMA*
(DISCUSSION)

Executive Director Coyote informed the Commissioners that *Trauma* had been picked up for 12 episodes and that staff from *Trauma* have been in San Francisco since June 1st. The Film Commission and TIDA have been working together to negotiate a sublease for the Buildings 3, 180N, and a portion of the office space in the Administration Building. This sublease will be through November 30th with an option to renew through June 30, 2009. The Film Office anticipates filming to begin around July 20th.

Public comment was taken.

David Fine, SAG, thanked the Commission for their hard work to get commitments from NBC to work in San Francisco as he has already directly benefited from their filming by being cast in the pilot episode.

FILM COMMISSION BUDGET UPDATES FY 2009-2010 (DISCUSSION)

Executive Director Coyote referred the Commissioners to the Film Office budget. She explained that this had been proposed to the Board and that while the budget looked bleak, in relation to city wide budget cuts the Film Commission had been very fortunate to see such minimal impact. Executive Director Coyote acknowledged that while the Commission's commitment to provide production space to *Trauma* left room for little other spending it is her opinion that the value of the exposure San Francisco gets as a destination for filmmakers by having a major network television series based here is greater than any advertising the Film Commission could do.





SAN FRANCISCO
FILM COMMISSION

Commissioner Canady stated that during a budget season like this one, he felt that there needed to be give and take and acknowledged that the Film Commission had fared well in relation to the circumstances.

Public Comment was taken.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

David Gleason asked if the Film Commission had considered including post production in a rebate program. President Rominger explained that the Commission hoped that an increase in local filming would result in greater business for the local post production facilities.

Commissioner Canady expressed concerns about the attendance records of his fellow Commissioners.

ADJOURNMENT (ACTION ITEM)

Commissioner Canady made a motion to adjourn the meeting. Commissioner Kanbar seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:43pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

27/09
cancelled
The July 27, 2009 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: September 28, 2009
Time: 2:00 pm
Place: City Hall, Room 416

97-21-09801 22 RCD

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San Francisco, CA 94102



SAN FRANCISCO
FILM COMMISSION

MEETING AGENDA

DATE: September 28, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL
2. APPROVAL OF THE MINUTES Action
Presentation of and possible action to approve the minutes of the June 22, 2009 Commission meeting. (Explanatory Document: Draft 6/22/09 minutes)
3. PRESIDENT'S REPORT Discussion
By Commission President Lorrae Rominger
This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.
4. STAFF REPORT Discussion
By Executive Director Stefanie Coyote.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.
5. GENERAL PUBLIC COMMENT Discussion
6. ADJOURNMENT Action
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473.

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SAN FRANCISCO
FILM COMMISSION

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LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

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SAN FRANCISCO
FILM COMMISSION

MINUTES OF THE SEPTEMBER 28, 2009 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:03pm.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley
Peter Bratt
Don Canady
Robert Morales
Lorrae Rominger
Villy Wang

Commissioners Absent:

Melanie Blum
Don Canady
Joan Chen
Marlene Sharon Saritzky

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APPROVAL OF THE MINUTES FROM THE JUNE 22, 2009 MEETING (ACTION ITEM)

Commissioner Wang made a motion to approve the minutes of the June 22, 2009 meeting. Commissioner Bratt seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger welcomed Commissioner William Adams to the Film Commission. She asked him to say a few words. Commissioner Adams stated that he was happy to be on the Commission and looked forward to furthering the Commission's goals to promote filmmaking in San Francisco.

President Rominger thanked the office for their hard work on the new television series *Trauma* and encouraged everyone to watch the premiere.

Public comment was taken.

Richard, who identified himself as an observer of government, expressed his belief that San Francisco should work to attract more projects like *Trauma*. He said that he enjoyed seeing film crews on "skid row" and said that it brings a positive experience to him and his fellow residents in the Tenderloin.



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SAN FRANCISCO
FILM COMMISSION

STAFF REPORT (DISCUSSION ONLY)

Executive Director Coyote told the Commission that there were 23 projects consisting of 37 film days in July 2009 in comparison to 41 projects for 96 days in July 2008. In August 2009 there were 41 projects that produced 82 film days in comparison to August of 2008 when 44 projects produced 77 days of filming. September 2009 produced 26 projects for 48 film days in comparison with 34 projects for 76 days in September of 2008. The large projects filming over the 3 months included *Trauma*, *Holidate*, *What Would Brian Boitano Make*, a commercial for VW, a German fashion catalog and a short film titled *Kilo*. Executive Director Coyote acknowledged that there had been a significant downturn in the number of filming days as a result in a dramatic decline in still photography days.

Executive Director Coyote told the Commission that on June 30th the Board extended the rebate program for three years with \$1.8 million dollars of funding. They allocated \$400,000 to the program for the 09/10 budget.

The Commission was informed that *Trauma* began filming the first of 12 episodes on July 24th and is currently filming their 7th episode. Executive Director Coyote encouraged the Commissioners to tune in to the show's premiere at 9pm on NBC.

Executive Director Coyote was excited to inform the Commissioners that the Film Office launched the new Film Commission website in July and that much positive feedback had been received from our clients. Executive Director Coyote expressed her appreciation to Marco Bruno and Scott Tyler from the Department of Technology who were instrumental in the design of the new website.

Finally, Executive Director Coyote told the Commission that the Film Society would be holding their inaugural Cinema by the Bay festival designed to celebrate the passion, innovation and diversity of Bay Area filmmaking. Executive Director Coyote encouraged Commissioners to attend the FilmHouse Presents portion of the festival on October 25th at 11:30am at Landmark's Clay Theatre. She told the Commissioners this would be a unique opportunity to get a preview of some of the dynamic work being created by residents of the San Francisco Film Society's FilmHouse program. In conjunction with this event Executive Director Coyote told the Commission that she was proud the Film Commission would have the honor of being one of the hosts of the Cinema by the Bay Opening Night reception honoring the filmmakers and FilmHouse Residents.

Public Comment was taken.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

John Lancell, a professional musician, informed the Commission that he is a member of the Local 6 Recording Committee which was organized 2 years ago to bring more local recording opportunities to their members. He asked if the Commission could link to their website focused on local recording services in order to help them get the word out. Executive Director Coyote asked him to contact the office with the Committees web address.





SAN FRANCISCO
FILM COMMISSION

Commissioner Wang invited everyone to the upcoming premiere of the short film *The Grind* which is a BAYCAT intern driven graduation project shot entirely in San Francisco.

Commissioner Bradley asked if the Film Office had seen an increase in filming inquiries as a result of the newly improved rebate program. Executive Director Coyote said that there has been an increase in questions about the feasibility of filming in San Francisco but no filming had yet resulted from these inquiries. She also expressed her dismay that the new statewide incentive program had not created greater opportunities outside of the LA basin.

Commissioner Morales asked what incentives New York offered filmmakers. Executive Director Coyote said that including state and city rebates filmmakers in New York City can get up to 30% of their below the line budget rebated.

Commissioner Bratt reminded the Commissioners that California's incentive was not passed and San Francisco's incentive was not improved until after the economic downturn. The low budget programs these incentives are designed to target are having greater trouble than before getting funding so we may need to give the program more time to work.

ADJOURNMENT (ACTION ITEM)

Commissioner Morales made a motion to adjourn the meeting. Commissioner Bradley seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:22pm.





NOTICE OF CANCELLATION

The October 26, 2009 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: November 23, 2009
Time: 2:00 pm
Place: City Hall, Room 416

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FILM COMMISSION

MEETING AGENDA

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Action

Discussion

Discussion

Discussion

Discussion

Action

DATE: November 23, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the September 28, 2009 Commission meeting. (Explanatory Document: Draft 9/28/09 minutes)

3. PRESIDENT'S REPORT

By Commission President Lorrae Rominger

This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.

4. STAFF REPORT

By Executive Director Stefanie Coyote.

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.

5. UPDATE ON FILMING OF NBC TV SERIES TRAUMA

By Executive Director Stefanie Coyote

Report on the current status of filming for the NBC TV series Trauma in San Francisco.

6. GENERAL PUBLIC COMMENT

7. ADJOURNMENT

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473.





SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

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NOTICE OF CANCELLATION

22/09 cancelled
The previously scheduled November 23, 2009 Film Commission meeting has been
CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: December 28, 2009
Time: 2:00 pm
Place: City Hall, Room 416

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MEETING AGENDA

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DATE: December 28, 2009
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL
2. APPROVAL OF THE MINUTES Action
Presentation of and possible action to approve the minutes of the September 28, 2009 Commission meeting. (Explanatory Document: Draft 9/28/09 minutes)
3. PRESIDENT'S REPORT Discussion
By Commission President Lorrae Rominger
This report is to allow the President to report on recent Commission activity, film related proceedings and to make announcements.
4. STAFF REPORT Discussion
By Executive Director Stefanie Coyote.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.
5. UPDATE ON FILMING OF NBC TV SERIES TRAUMA AND OTHER PROJECTS SCHEDULED IN JANUARY Discussion
By Executive Director Stefanie Coyote
Report on the current status of filming in San Francisco.
6. LEASE EXTENSION OF FACILITIES ON TREASURE ISLAND Discussion
By Executive Director Stefanie Coyote
Report on the lease extension for facilities on Treasure Island.
7. GENERAL PUBLIC COMMENT Discussion
8. ADJOURNMENT Action
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda.

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FILM COMMISSION

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SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE DECEMBER 28, 2009 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:04pm.

ROLL CALL

Commissioners Present:

William Adams
Melanie Blum
Denise Bradley
Peter Bratt
Joan Chen
Robert Morales
Lorrae Rominger
Villy Wang

Commissioners Absent:

Don Canady
Marlene Sharon Saritzky

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APPROVAL OF THE MINUTES FROM THE SEPTEMBER 28, 2009 MEETING (ACTION ITEM)

Commissioner Bradley made a motion to approve the minutes of the September 28, 2009 meeting.

Commissioner Wang seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger took a moment to highlight the Commissions accomplishments over the past 5 years:

- *Rent, Pursuit of Happyness, Milk* and *La Mission* were all lured from other locales to base production in San Francisco.
- The passage of the *Scene in San Francisco* rebate program.
- The establishment of free production space which when paired with the rebate has resulted in a stronger image for San Francisco as a filming destination for Hollywood producers.
- The establishment of the Film House Residencies program, in partnership with the SFFS, resulting in a strong new relationship with independent producers.
- The creation of a new website, new logo (which won first place in the 2007 AFCI marketing





SAN FRANCISCO
FILM COMMISSION

awards), direct marketing campaign (which won first place in the 2008 AFCI marketing awards) and the creation of a new digital location library.

President Rominger stated that considering the accomplishments of the office under Executive Director Coyote's leadership she had been disappointed to learn of the Mayor's request for Coyote's resignation.

President Rominger told the Commission that Supervisor Alioto-Pier had introduced a charter amendment that would grant the Board of Supervisors appointment power over 5 of the 11 positions on the Film Commission. President Rominger said that she hoped to have the Supervisor at a future meeting to present a more detailed explanation of the proposed charter amendment.

Commissioner Comment.

Commissioner Bradley echoed President Rominger's sentiment and stressed how pleased she has been with Executive Director Coyote's effectiveness in her position despite a small staff and budget.

Commissioner Blum said that as a board member of the San Francisco Film Society she has seen first hand the immense effect the Film Office has had both on small productions and the major Hollywood projects working in San Francisco.

Commissioner Wang expressed her disappointment in learning of the Executive Director's firing through the media. She went on to point out that Executive Director Coyote's continued hard work in the office to ensure a smooth transition for the projects in San Francisco as further evidence of Coyote's value to the Commission.

Commissioner Joan Chen expressed her agreement with the rest of the Commissioners.

Commissioner Bratt said that as a filmmaker he had seen first hand how integral Executive Director Coyote's work in the Film Office had been. Commissioner Bratt said that her absence would leave large shoes to fill.

Commissioner Morales said that Coyote had changed the negative opinion of the Film Office and that he does not understand why she was asked to resign. Commissioner Morales expressed his concern that Executive Director Coyote's departure may put the jobs of many teamsters in jeopardy.

Commissioner Adams said that despite his short tenure on the Commission that he had seen first hand Executive Director Coyote's strong work ethic and her vision for the Film Commission. Commissioner Adams said that he hoped the Mayor would reconsider his resignation request.

Commissioner Blum said that Executive Director Coyote deserved credit for how she has handled herself over the past month and that her prioritization of the Film Office says a lot about her character.

Commissioner Chen asked if there was room for the Mayor to reconsider. President Rominger responded that





SAN FRANCISCO
FILM COMMISSION

many of the Commissioners had reached out to Mayor's Office so she was not sure that the Commissioners had the power to keep Executive Director Coyote. Commissioner Adams suggested that the Commission request a meeting with the Mayor to discuss this. Commissioner Bratt agreed and said that the lack of consultation with the Commission was troubling and needed to be addressed directly with the Mayor. Commissioner Rominger said she would submit a letter to the Mayor requesting a meeting with the Film Commission.

Public comment was taken.

David Fine, SAG member, said that Stefanie Coyote was the only Executive Director that acted as an activist and that he was worried that the Film Office would revert back to being a "rubber stamp permit office." He asked that the Commission work to keep Executive Director Coyote in the office.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Coyote told the Commission that there were 26 projects consisting of 59 film days in October 2009 in comparison to 38 projects for 71 days in October 2008. In November 2009 there were 18 projects that produced 46 film days in comparison to November of 2008 when 32 projects produced 44 days of filming. December 2009 produced 17 projects for 28 film days in comparison with 24 projects for 41 days in December of 2008. The large projects filming over the 3 months included *Trauma*, *Important Things with Demetri Martin* and *What Would Brian Boitano Make*. Executive Director Coyote told the Commission that the number of still photography days was continuing to decline and that this reduction in catalog shoot days was directly related to the downturn in the economy.

Executive Director Coyote thanked the Commissioners for their kind words. She told the Commission that it had been a pleasure working for them over the past five years. She said that she was proud of the progress the Commission had made over this time and expressed her hope that the Commission would continue to thrive. She said that she knows Commissioners often feel like "small fish in a big pond" but that filming is a major part of the City's number one economic factor, tourism, and that the continued success of the Commission is vital to San Francisco.

Public Comment was taken.

UPDATE OF FILMING ON NBC SERIES TRAUMA AND OTHER PROJECTS SCHEDULED IN JANUARY

Coyote told the Commission that *Trauma* had been picked up for three more episodes and would be re-launched in March after the winter Olympics. She went on to tell the Commissioners that as a result of their experience working in San Francisco, NBC has told her that if *Trauma* does not succeed NBC will work to bring another series to San Francisco based on the local rebate and free production space the Commission is able to offer to them.





**SAN FRANCISCO
FILM COMMISSION**

Coyote told the Commission about *Facing Kate*, another television pilot that would be filming for 3 days in January. She said that if the pilot is successful the producers have expressed interest in basing production in San Francisco.

Executive Director Coyote told the Commission that the Clint Eastwood directed feature, *Hereafter*, would be filming for two weeks in San Francisco. She explained that they had been planning on filming in Chicago but had relocated this portion of the story to San Francisco. Coyote said that Eastwood's return to San Francisco would be great for the City and that the Film Office was looking forward to hosting the production.

Coyote then told the Commission that Phillip Kaufman was looking into bringing an HBO movie to San Francisco. She said that she had worked closely with producers to assist them in applying for the state incentive program and was now discussing possible qualification for San Francisco's program.

Public Comment was taken.

LEASE EXTENSION OF FACILITIES ON TREASURE ISLAND

Executive Director Coyote told the Commission that the Building Three lease with Treasure Island had expired in November. Coyote said that this was a formality based on San Francisco's master lease with the US Navy. She told the Commission that she had renewed the lease through June at which point her hope is the Commission will again extend the lease. She expressed her belief that keeping a lease on Building Three is vital to the Film Commission's success. Coyote said that without this space the Film Commission will have trouble getting productions to base in San Francisco.

Public comment was taken.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Public comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Blum made a motion to adjourn the meeting. Commissioner Bratt seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:30pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

The January 25, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: February 22, 2010
Time: 2:00 pm
Place: City Hall, Room 416

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In an effort to conserve paper we are also hoping to create an electronic mailing notification list.

If you wish to remain on the Film Commission's mailing list, you must notify the Film Commission in writing before February 15, 2010. Please indicate on your request if you would like to receive your notification by traditional mail or by electronic mail.

You may make your request by either:

Emailing the Film Office at: laurel.barsotti@sfgov.org or

By sending a letter to:

San Francisco Film Commission
City Hall, Room 473
1 Dr. Carlton B. Goodlett Pl.
San Francisco, CA 94102

Please include your name and full address or email address in your written request to continue receiving Film Commission mailings.

Feel free to call the Film Office at 415-554-6241 if you have any questions regarding this matter.



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SAN FRANCISCO
FILM COMMISSION

02-05-10A10:27 RCVD

SAN FRANCISCO FILM COMMISSION SPECIAL MEETING AGENDA

DATE: February 9, 2010
TIME: 10:00 AM
PLACE: City Hall, Room 400
AGENDA:

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the December 28, 2009 Commission meeting. (Explanatory Document: Draft 12.28.09 Minutes (pdf))

Action

3. PRESIDENT'S REPORT

By Commission President Lorrae Rominger.

This item is to allow the Commission President to make announcements and provide updates on Film Commission activities since the Commission's last meeting. This report will include a brief update on plans for the interim administration of Film Commission Office and search process for a new Film Commission Executive Director.

Discussion

4. COMMISSION APPROVAL OF GENERAL RELEASE WITH EXECUTIVE DIRECTOR

Discussion and Possible Action to Authorize the Commission President to sign the General Release Agreement (severance agreement) with Executive Director of the Film Commission. (Copies of the agreement to be distributed at the meeting)

Action

5. NOMINATION AND ELECTION OF COMMISSION PRESIDENT

Action

6. NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT

Action

7. GENERAL PUBLIC COMMENT

Discussion

8. ADJOURNMENT

(Requires motion and public comment)

Action

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.



THEORY

CHAPTER I

The first part of the theory is devoted to the study of the properties of the functions which are defined by the following equations:

$$f(x) = \frac{1}{x} \int_0^x f(t) dt$$
$$f(x) = \frac{1}{x} \int_0^x f(t) dt$$
$$f(x) = \frac{1}{x} \int_0^x f(t) dt$$

The second part of the theory is devoted to the study of the properties of the functions which are defined by the following equations:

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ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail souf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

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The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org



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SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION SPECIAL MEETING AGENDA

DATE: February 9, 2010
TIME: 10:00 AM
PLACE: City Hall, Room 400
AGENDA:

02-08-10A08:16 RCVD

1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Action

Presentation of and possible action to approve the minutes of the December 28, 2009 Commission meeting. (Explanatory Document: Draft 12.28.09 Minutes (pdf))

3. PRESIDENT'S REPORT

Discussion

By Commission President Lorrae Rominger.

This item is to allow the Commission President to make announcements and provide updates on Film Commission activities since the Commission's last meeting. This report will include a brief update on plans for the interim administration of Film Commission Office and search process for a new Film Commission Executive Director.

4. COMMISSION APPROVAL OF GENERAL RELEASE WITH EXECUTIVE DIRECTOR

Action

Discussion and Possible Action to Authorize the Commission President to sign the General Release Agreement (approval of severance payment under Municipal Executives' Association (MEA) Memorandum of Understanding) with Executive Director of the Film Commission. (Copies of the agreement to be distributed at the meeting)

5. NOMINATION AND ELECTION OF COMMISSION PRESIDENT

Action

6. NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT

Action

7. GENERAL PUBLIC COMMENT

Discussion

8. ADJOURNMENT

Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.



THEORY

1. Introduction

2. Basic Principles

3. Applications

4. Conclusion

5. References

6. Appendix

7. Bibliography

8. Index

9. Glossary

10. Acknowledgments

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SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE FEBRUARY 9, 2010 SPECIAL MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 400
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 10:24am.

ROLL CALL

Commissioners Present:
William Adams
Denise Bradley
Peter Bratt
Robert Morales
Lorae Rominger
Marlene Sharon Saritzky

Commissioners Absent:
Melanie Blum
Don Canady
Joan Chen
Villy Wang

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APPROVAL OF THE MINUTES FROM THE DECEMBER 28, 2009 MEETING (ACTION ITEM)

Commissioner Morales made a motion to approve the minutes of the December 28, 2009 meeting.
Commissioner Bratt seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger informed the Commission that she and Vice President Saritzky had been working closely with the Mayor to find a new Executive Director and that they hoped to have a candidate to present to the Commission in the next few weeks. President Rominger told the Commission that in the interim Jennifer Matz, the Managing Deputy Director of the Office of Economic and Workforce Development, would be supporting the Film Office. President Rominger also indicated that Permit Coordinator Laurel Barsotti would have signatory power in the absence of an Executive Director.

President Rominger told the Commission that there were 24 projects consisting of 57 film days in January 2010 in comparison to 27 projects for 38 days in January 2009. The large projects filming over the past month





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FILM COMMISSION

included *Trauma*, *Important Things with Demitri Martin*, *Hereafter* (directed by Clint Eastwood), *Facing Kate* (a NBC pilot for USA network) and commercials for Tropicana and Merrill Lynch.

Public Comment was taken.

COMMISSION APPROVAL OF GENERAL RELEASE WITH EXECUTIVE DIRECTOR (ACTION ITEM)

President Rominger told the commission that the General Release would grant the previous Executive Director, Stefanie Coyote, the benefits that she is due per the MOU between the City and County of San Francisco and the Municipal Executives' Association. President Rominger recommended that the Commissioners authorize her to sign the General Release.

Commissioner Morales asked Deputy City Attorney Varah to verify that the details of this document were all correct as per the MOU. Deputy City Attorney Varah said that they were.

Commissioner Morales made a motion that the Commission authorize President Rominger to sign the General Release. Commissioner Bratt seconded the nomination. Public Comment was taken. The motion passed unanimously.

NOMINATION AND ELECTION OF COMMISSION PRESIDENT (ACTION ITEM)

Commissioner Morales nominated President Rominger for another term as President. Commissioner Bradley seconded the nomination. Commissioner Adams moved that nominations be closed. Commissioner Morales seconded the nomination.

Public Comment was taken.

A roll call vote electing President Rominger to another term was taken:

Commissioner Adams – Yes
Commissioner Blum – Excused
Commissioner Bradley – Yes
Commissioner Bratt – Yes
Commissioner Canady – Excused
Commissioner Chen – Excused
Commissioner Morales – Yes
Commissioner Rominger – Yes
Commissioner Saritzky – Yes
Commissioner Wang - Excused

President Rominger was unanimously reelected as President of the Film Commission.





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NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT (ACTION ITEM)

Commissioner Bradley nominated Vice President Saritzky for another term as Vice President. Commissioner Bratt seconded the nomination. Commissioner Adams moved that nominations be closed. Commissioner Morales seconded the nomination.

Public Comment was taken.

A roll call vote electing Vice President Saritzky to another term was taken:

Commissioner Adams – Yes
Commissioner Blum – Excused
Commissioner Bradley – Yes
Commissioner Bratt – Yes
Commissioner Canady – Excused
Commissioner Chen – Excused
Commissioner Morales – Yes
Commissioner Rominger – Yes
Commissioner Saritzky – Yes
Commissioner Wang - Excused

Vice President Saritzky was unanimously reelected as Vice President of the Film Commission.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Cheryl Rosenthal, Producer, told the Commission that she has been working in production in San Francisco for twenty four years and has seen the ups and downs of the industry. She expressed her belief that the Executive Director position should be split into two positions with one person facilitating productions working in San Francisco and the other person working with connections in Hollywood to attract more projects to San Francisco. Ms. Rosenthal said that she hopes the Commission will work to come up with creative solutions to ensure that San Francisco attracts and retains jobs in production.

ADJOURNMENT (ACTION ITEM)

Commissioner Morales made a motion to adjourn the meeting. Commissioner Bratt seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:32pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

2/10
cc:ed
The February 22, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: March 22, 2010
Time: 2:00 pm
Place: City Hall, Room 416

02-17-10A09:33 RCVD

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FILM COMMISSION

NOTICE OF CANCELLATION

72/10
cancelled
The March 22, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: April 26, 2010
Time: 2:00 pm
Place: City Hall, Room 416

03-15-10 10:39 PM

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NOTICE OF CANCELLATION

The April 26, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: May 24, 2010
Time: 2:00 pm
Place: City Hall, Room 416

44-70-10PUB143 RCVD

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SAN FRANCISCO
FILM COMMISSION

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SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: May 24, 2010
TIME: 2:00 PM
PLACE: City Hall, Room 416
AGENDA:

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the February 9, 2010 Commission meeting. (Explanatory Document: Draft 2.9.10 Minutes (pdf))

Action

3. PRESIDENT'S REPORT

By Commission President Lorrae Rominger.

This item is to allow the Commission President to make announcements and provide updates on Film Commission activities since the Commission's last meeting.

Discussion

4. APPLICATION FOR SCENE IN SAN FRANCISCO REBATE PROGRAM

Discussion and possible action to amend the *Scene in San Francisco* Rebate Application to allow for the submission of "Form A- Initial Application" up to one year prior to the start of principal photography (Explanatory Document: Proposed Application Amendments (pdf))

Action

5. EXTENSION OF FILMHOUSE RESIDENCIES LICENSE AGREEMENT WITH THE SAN FRANCISCO FILM SOCIETY

Discussion and possible action authorizing the Film Office to extend the FilmHouse Residencies License Agreement with the San Francisco Film Society through June 30, 2011 (Copies of proposed revised License Agreement to be distributed at the meeting)

Action

6. GENERAL PUBLIC COMMENT

Discussion

7. ADJOURNMENT

(Requires motion and public comment)

Action

NOTE: Public comment will be taken on each item of the agenda.

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TEL: (415) 554-6241 FAX: (415) 554-6503



"SCENE IN SAN FRANCISCO" FILM AND TELEVISION REBATE PROGRAM GUIDELINES

San Francisco offers a refund on fees and payroll taxes paid to the City during production of up to \$600,000 per production.

Requirements for refund:

- Budgets less than \$3 million must film 55% of principal photography in San Francisco. Budgets of \$3 million or more must film 65% of principal photography in San Francisco. The total dollar amount eligible for rebate for any single production may not exceed \$600,000. Production days qualify on sound stages or other qualifying interiors and within the forty-nine (49) square miles of the City and County of San Francisco.
- Production companies must apply for a Business License with the Office of the Treasurer and Tax Collector. Information on the registration procedures can be found at: www.sfgov.org/site/treasurer
- Production office must be located in the City & County of San Francisco.
- Film shall contain an acknowledgment that the production was filmed in the City & County of San Francisco using the "Scene in San Francisco" logo.
- Production shall agree to pay all obligations the film production company has incurred in the City and County of San Francisco.
- Production must comply with first source hiring requirements. [Click here for first source hiring instructions \(pdf\)](#).
- Production must utilize the services of an experienced Location Manager who is a member of the local union affiliate.

What Qualifies & Definitions:

Definitions for Qualifying Productions:

Feature length films and television films, movie of the week, television pilot or episode of a television series.

"Film" means:

A single media or multimedia program, excluding advertising messages other than national or regional advertising messages intended for exhibition, that is fixed on film, digital medium, videotape, computer disc, laser disc or other similar delivery medium; can be viewed or reproduced; a production for which records are required under title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

"Television film, pilot or episode" means:

A single media or multimedia program, excluding advertising messages other than national or regional advertising messages intended for exhibition, that is fixed on film, digital medium, videotape, computer disc, laser disc or other similar delivery medium; can be viewed or reproduced;

a production for which records are required under title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

“City fees paid” means:

Fees paid to City departments for use or rental of City property, equipment, or employees, including police administrative costs, fees for police officers, traffic control officers, and rental of City buildings, facilities, or real property.

“Qualifying Interior” means:

Any soundstage, stage space or reasonable facsimile such as a warehouse or other space used specifically for cover or set building, not a practical location. Interior days qualify in following counties Alameda, San Mateo and Marin, production exterior days excluded.

“49 square miles” includes:

All agencies and alternate jurisdictions contained within the 49 square miles of the City & County of San Francisco.

What Qualifies for the City Refund:

- Fees paid to City departments for use of rental of City property, equipment, or employees, including police administrative costs, fees for police officers*, traffic control officers, and rental of City buildings, facilities, or real property.
- All daily use fees paid to the San Francisco Film Commission.
- All payroll taxes paid to the City and County of San Francisco. This can be calculated by taking 1.5% of your total estimated payroll. For more information please consult the Office of the Treasurer and Tax Collector. www.sfgov.org/site/treasurer
- * Police refund limited to 4 SFPD, each for 12 hours, for every day that police services are required on location.

What type of Production does not Qualify for the City Refund:

- The following types of productions do NOT qualify for the Scene in San Francisco Film Rebate Program: a documentary film, news or current affairs program, interview or talk program, instructional film or program, film or program consisting primarily of stock footage, sporting event or sporting program, game show, award ceremony, film or program intended primarily for industrial, corporate or institutional end-users, fundraising film or program, commercial, music video, non-scripted TV show or film, pornographic or “reality” program; or a production for which records are required under Title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

General instructions for completing the initial application form and accompanying documents.

BEFORE PRODUCTION:

Please note: The application process described below, the forms and their accompanying instructions are consistent with the San Francisco City and County Administrative Code section 57.8, rules

governing the administration of the tax rebate. However, should anything in the form or instructions be inconsistent with the Administrative Code section 57.8, Administrative Code section 57.8 will prevail. For a copy of the City & County of San Francisco Administrative Code, please [click here](#).

Initial Application: How to Apply

Productions applying for the Scene in San Francisco Film Rebate Program will first need to file an initial application, which consists of the following documents:



Each of the forms below is available for download as a PDF document and requires the free Acrobat Reader for viewing and completion.

1. **FORM A** – Initial Application for Scene in San Francisco Rebate and accompanying instructions. A copy of this application needs to be submitted to the San Francisco Film Office. [Click here for the application and instructions \(word\)](#).
2. **Project Budget** – The most current version of the project budget, below-the-line expenses only. This is a mandatory part of the application process and must be submitted with the Initial Application in order for the application to be complete.
3. **Project Script** – Please submit along with Initial Application.

4. **Sunshine Letter (Optional)** – To protect confidentiality, you may submit a letter along with the application requesting that application information be withheld from disclosure.

Applications for a refund of City fees and taxes under the Scene in San Francisco Rebate Program are public records under the provisions of the California Public Records Act and the City's Sunshine Ordinance. The City is therefore required to disclose information contained in the applications upon request from a member of the public unless specific exemptions contained in those laws apply. If you believe that portions of your application are, or should be, exempt from disclosure, please submit with your application a letter identifying the confidential information and the basis for your conclusion that the City may not, or need not, disclose the information to the public.

The City reserves the right to determine whether the information identified will be withheld from disclosure. The City will notify you of any request from the public for disclosure of the identified information, and will notify you of the City's determination whether to disclose the requested information.

These combined documents are the initial application, which leads to conditional approval of the project for the Scene in San Francisco Film Rebate Program administered by the City & County of San Francisco. Receipt of a certificate of conditional eligibility does not guarantee availability of the credit, which is dependent on the final budget meeting the requirements of the credit.

When to apply:

Applications must be submitted at least forty-five (45) days prior to the start of principal photography and ongoing photography but not more than one (1) year prior to the start of principal photography. Applications submitted less than forty-five (45) days prior to the scheduled start of principal photography must be approved by the Executive Director.

Deleted: sixty (60) days

Where to apply:

Please submit the completed FORM A, Project Budget and Script in hardcopy. Please submit to:

San Francisco Film Commission Office
City Hall, Room 473
San Francisco, CA 94102
(415) 554-6241 office (415) 554-6503 fax
WWW.FILMSF.ORG

Next Steps: What happens after you submit the Initial Application?

1. **Interview** – You must call the San Francisco Film Office (415) 554-6241 to schedule an appointment to discuss the application. This meeting must be attended by a producer and either the line producer, unit production manager, production accountant or their designee, subject to approval of the San Francisco Film Office.
2. **Approval** – If the initial application is approved, the San Francisco Film Office shall issue a certificate of conditional eligibility to the authorized applicant. The San Francisco Film Office shall provide a copy of such certificate to the San Francisco Controllers Office. If the initial application is disapproved, the San Francisco Film Office shall provide the applicant with a notice of disapproval, which shall state the reasons therefore. Such disapproval shall be a rejection of the applicant's initial application. An authorized applicant that disagrees with the disapproval or the amount of the credit may appeal pursuant to the process set forth in the regulations of the Scene in San Francisco Film Rebate Program. [Click here for a copy of the appeals process \(pdf\).](#)

Receipt of the certificate of the conditional eligibility does not guarantee availability of the rebate or amount of the rebate, which is dependent on the final budget meeting the requirements of the credit. Please note that actual receipt of the Scene in San Francisco Film Rebate is subject to availability of City funds for the program.

3. **Prior to the Start of Principal and Ongoing Photography** – If the Initial Application is approved, the production will be required to supply the following:
 - Written notice of start date of principal and ongoing photography.
 - Crew call sheet for the first day of production.
 - Production shooting schedule.
 - Current "sign off" budget – below-the-line expenses only.
 - Preliminary Calculation of Estimated Rebate FORM B [Click here for the form and accompanying instructions \(xls\).](#)
 - Fully executed [First Source Hiring Agreement \(word\)](#) and final list of City residents hired to work on the production, including job title, start date, starting wage/salary, and expected length of employment.
 - Copy of Business License – if Business License is pending please submit copy of Business License application and check copy.
 - Film Commission Use Agreement.
 - Certificate of Insurance and Auto and General Liability Endorsement from insurance company.
 - Any additional documents as may be requested by San Francisco Film Office.

4. **Record Retention** – Each authorized and approved applicant must maintain records in paper or electronic form, of any qualified production costs used to calculate its potential or actual benefit(s) under this program for a minimum of three (3) years from the date of filing. The San Francisco Film Office shall have the right to request such records upon reasonable notice.

AFTER PRODUCTION:

No more than forty five (45) days after the completion of principal photography, the production must submit a completed Final Application, along with supporting documents, including but not limited to a final budget, general ledger, crew list, production shooting schedule, daily production reports and any other documents required to accompany the Final Application.

A complete final application consists of the following documents:

1. **FORM C** – Final Application for the Scene in San Francisco Film Rebate Program. A copy of this application needs to be submitted to the San Francisco Film Office. [Click here for the application \(word\).](#)
2. **FORM D** – Final Calculation of Qualified Expenditures. This is a summary of actual expenses incurred during production. [Click here for Form D \(xls\).](#)
3. **FORM E** – Reimbursement Form. This is a detail of actual expenses incurred during production. [Click here for the form, accompanying instructions, and the form sample \(xls\).](#)
4. **Copy of San Francisco Payroll Tax Statement and copy of check.**
5. **Copy of Business License**
6. **Final Budget** - The final budget, below-the-line expenses only, is a mandatory part of this application. Please have a production representative sign off on the final budget. The budget must be submitted with the Final Application in order for the application to be complete.
7. **General Ledger** – A general ledger, or “bible,” that ties to the completed FORM D is a mandatory part of this application. Vendor name must be clearly visible on general ledger.
8. **Complete Crew List** – Sorted alphabetically & by county
9. **Production Shooting Schedule**
10. **Daily Production Reports**
11. **Sunshine Letter (Optional)** – To protect confidentiality, you may submit a letter along with the application requesting that application information be withheld from disclosure.

Other documents as may be requested by the San Francisco Film Office.

These combined documents are the Final Application, which leads to approval of the project for the Scene in San Francisco Film Rebate Program. This application and its accompanying instructions are consistent with the City & County of San Francisco Administrative Code section 57.8, rules

governing the administration of the tax rebate. However, should anything in the form or instructions be inconsistent with the Administrative Code section 57.8, Administrative Code section 57.8 will prevail. For a copy of the San Francisco Administrative Code, please [click here](#).

When to apply:

Applications must be submitted within forty-five (45) days after the completion of principal photography. Applications submitted prior to the completion of principal photography or more than forty-five (45) days after the completion of principal photography will not be accepted.

Where to apply:

Please submit the completed FORMS C, D and E, the Final Budget in hardcopy, FORM D must also be submitted in electronic format as an Excel document on CD or DVD. The General Ledger and other attachments may be submitted in electronic formats as PDF or other approved file format. Please submit to:

San Francisco Film Commission Office
City Hall, Room 473
San Francisco, CA 94102
(415) 554-6241 office
(415) 554-6503 fax
WWW.FILMSF.ORG

Next Steps: What happens after you submit this Final Application?

1. Approval – The San Francisco Film Commission will confirm via e-mail or U.S. Mail that the application, forms and supporting documents are complete. Upon its verification, the Film Commission will forward the Scene in San Francisco rebate package to the City Controller for payment within thirty (30) days. A delay in payment may occur if information required on reimbursement forms is missing or is unsupported. If the final application is disapproved, the San Francisco Film Office shall provide the applicant with a notice of disapproval, which shall state the reasons therefore. Such disapproval shall be a rejection of the applicant's final application. An authorized applicant that disagrees with the disapproval or the amount of the credit may appeal pursuant to the process as set forth in the regulations of the Scene in San Francisco Film Rebate Program.
2. Record Retention – Each authorized and approved applicant must maintain records, in paper or electronic form, of any qualified production costs used to calculate its potential or actual benefit(s) under this program for a minimum of three (3) years from the date of filing the final application. The San Francisco Film Office shall have the right to request such records upon reasonable notice.

Thank you for bringing your project to **San Francisco** and applying for the **Scene in San Francisco Film Rebate Program**. If you have any further questions, please contact us at:

San Francisco Film Commission Office
City Hall Room 473
San Francisco, CA
(415) 554-6241 office
(415) 554-6503 fax
WWW.FILMSF.ORG



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San Francisco, CA 94102

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Government Information Center
ATTN: Therese Cason
100 Larkin St
San Francisco, CA 94102



SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE MAY 24, 2010 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:06pm.

ROLL CALL

Commissioners Present:

Denise Bradley
Peter Bratt
Debbie Brubaker
Don Canady
Robert Morales
Lorae Rominger
Marlene Sharon Saritzky
Villy Wang

Commissioners Absent:

William Adams
Melanie Blum
Joan Chen

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APPROVAL OF THE MINUTES FROM THE FEBRUARY 9, 2010 MEETING (ACTION ITEM)

Commissioner Bradley made a motion to approve the minutes of the February 9, 2010 special meeting. Commissioner Canady seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger welcomed Debbie Brubaker to the Commission. Commissioner Brubaker thanked President Rominger and told the Commission that she was looking forward to serving with them.

President Rominger told the Commission that she and Vice President Saritzky had interviewed a number of candidates for the Executive Director position. She said that the Mayor then interviewed the candidates that they had recommended to him. President Rominger said that she was now waiting for the Mayor's feedback regarding those interviews before moving forward.

President Rominger asked for a report on production in San Francisco since the last meeting. Permit Coordinator Laurel Barsotti told the Commission that February had seen 25 projects for 67 days in comparison with 19 projects for 38 days in 2009. In March 2010 there were 42 projects that produced 92 film days in





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FILM COMMISSION

comparison with March of 2009 which saw 22 projects produced 76 days of filming. April 2010 produced 36 projects for 88 film days in comparison with 33 projects for 68 days in April of 2009. So far May 2010 had seen 28 projects for 48 production days in comparison to May of 2009 which consisted of 25 projects for 38 days. The large projects filming over the 4 months included *Hells Kitchen*, *Important Things with Demiti Martin*, television pilots for CBS's *Criminal Minds 2*, ABC's *True Blue* and NBC's *Love Bites*, commercials for Mustang, Subaru, PG&E and T-Mobile, a short film called *Savassana*, and still photo shoots for Target, JJill, and Subaru.

Public Comment was taken.

APPLICATION FOR SCENE IN SAN FRANCISCO REBATE PROGRAM (ACTION ITEM)

President Rominger told the Commission that it had come to the attention of the Film Office that the current submission timelines outlined in the rebate application prevented feature films with more than 60 prep days from qualifying for the rebate prior to starting work. She recommended that the Commission adopt the proposed changes to the application process in order to allow feature films with longer prep periods to participate.

Commissioner Brubaker motioned that the Commission accept the proposed amendments to the application process. Commissioner Saritzky seconded the motion. Public Comment was taken. The motion passed unanimously.

EXTENSIONS OF FILMHOUSE RESIDENCIES LICENSE AGREEMENT WITH THE SAN FRANCISCO FILM SOCIETY (ACTION ITEM)

President Rominger explained to the Commission that the current License Agreement for the FilmHouse Residencies Program with the SF Film Society is set to expire on December 31, 2010. She recommended that the Commission direct the Film Office to extend the License Agreement through June 30, 2011 in order to mirror the rental agreement for the Residency office space with the San Francisco Port.

Commissioner Canady motioned that the Commission direct the Film Office to extend the License Agreement. Commissioner Wang seconded the motion. Commissioner Bratt told the Commission that he felt the FilmHouse Residency program has been an amazing success and recommended the Commission continue to support program. Public Comment was taken. The motion passed unanimously.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Public Comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Canady made a motion to adjourn the meeting. Commissioner Morales seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:13pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

6/10
cancelled
2
The June 28, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: July 26, 2010
Time: 2:00 pm
Place: City Hall, Room 416

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100 Larkin St
San Francisco, CA 94102



**SAN FRANCISCO
FILM COMMISSION**

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: July 26, 2010
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

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**SAN FRANCISCO
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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the May 24, 2010 Commission meeting. (Explanatory Document: Draft 5.24.2010 Minutes (pdf))

3. PRESIDENT'S REPORT

Discussion

By Commission President Lorrae Rominger.

**4. VOTE WHETHER TO CONDUCT CLOSED SESSION PURSUANT TO CAL
GOVERNMENT CODE SECTION 54957 AND SAN FRANCISCO
ADMINISTRATIVE CODE SECTION 67.10(b)**

Action

Consideration and possible action to conduct a closed session to recommend a candidate to the Mayor for appointment to the position of Executive Director of the San Francisco Film Commission (City and County of San Francisco, Classification 0961, Department Head I)

5. RECONVENE IN OPEN SESSION

Action

**6. VOTE TO ELECT WHETHER TO DISCLOSE ANY OR ALL DISCUSSIONS
HELD IN CLOSED SESSION [SAN FRANCISCO ADMINISTRATIVE CODE
SECTION 67.12(a)]**

Action

7. GENERAL PUBLIC COMMENT

Discussion

8. ADJOURNMENT

Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

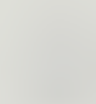
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**SAN FRANCISCO
FILM COMMISSION**

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail sotf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 - 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102; telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the City accommodate these individuals.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org



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SAN FRANCISCO
FILM COMMISSION

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MINUTES OF THE JULY 26, 2010 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission Vice President Saritzky called the meeting to order at 2:00pm.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley
Debbie Brubaker
Don Canady
Robert Morales
Marlene Sharon Saritzky
Villy Wang

Commissioners Absent:

Melanie Blum
Peter Bratt
Joan Chen
Lorrae Rominger

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APPROVAL OF THE MINUTES FROM THE MAY 24, 2010 MEETING (ACTION ITEM)

Commissioner Canady made a motion to approve the minutes of the May 24, 2010 meeting. Commissioner Bradley seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

In President Rominger's absence Vice President Saritzky told the Commission that President Rominger had sent thank you notes to each of the producers of *Trauma* on behalf of the Commission. She informed them that Mayor Newsom sent thank you letters to the producers as well and went on to say that *Trauma* had moved out of the facilities on Treasure Island in June of 2010 and that they had expressed to the Film Office that they enjoyed working in San Francisco.

Vice President Saritzky told the Commission that the film industry mixer hosted by the Film Office in June had been a success and that the office had received so much positive feedback that the office was hoping to make it a quarterly event.

Vice President Saritzky asked for a report on production in San Francisco since the last meeting. Laurel





SAN FRANCISCO
FILM COMMISSION

Barsotti told the Commission that June had seen 38 projects for 73 days in comparison with 33 projects for 80 days in 2009. As of the meeting time July 2010 had seen 20 projects that produced 39 film days in comparison with July of 2009 which saw 23 projects produced 37 days of filming. The large projects filming over the 2 months included a Comedy Central special *Daniel Tosh: Happy Thoughts*, a History channel show *Only in America*, a US remake of the series *Top Gear*, a short film directed by and starring Danny Glover for Liberty Mutual's Responsibility Project, an editorial shoot for *Les Lis Blanc*, a Proactiv infomercial, and a commercial for EBAY motors.

Public Comment was taken.

VOTE WHETHER TO CONDUCT CLOSED SESSION PURSUANT TO CAL GOVERNMENT CODE SECTION 54957 AND SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.10(b) (ACTION ITEM)

Vice President Saritzky told the Commission that the next agenda item was to consider whether to recommend a candidate to the Mayor for appointment to the position of Executive Director of the Film Commission. She informed them that under the Brown Act and San Francisco Administrative code this discussion may be conducted in a closed session. Commissioner Adams made a motion that the Commission go into closed session. Commissioner Brubaker seconded the motion. Commissioner Canady asked for confirmation that this was the normal procedure for such an agenda item. Public comment was taken. The Commission voted unanimously to go into closed session.

RECONVENE IN OPEN SESSION (ACTION ITEM)

Vice President Saritzky reconvened the meeting open session at 2:49p and thanked the public for their patience.

VOTE TO ELECT WHETHER TO DISCLOSE ANY OR ALL DISCUSSIONS HELD IN CLOSED SESSION [SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.12(a)]

Commissioner Morales made a motion that the Commission not disclose any discussions held in closed session. Commissioner Canady seconded the motion. Public comment was taken. The motion passed unanimously.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Public Comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Canady made a motion to adjourn the meeting. Commissioner Brubaker seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:52pm.



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FILM COMMISSION

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SAN FRANCISCO FILM COMMISSION SPECIAL MEETING AGENDA

DATE: August 12, 2010
TIME: 9:00 AM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL
2. APPROVAL OF THE MINUTES Action
Presentation of and possible action to approve the minutes of the July 26, 2010 Commission meeting. (Explanatory Document: Draft 7.26.2010 Minutes (pdf))
3. PRESIDENT'S REPORT Discussion
By Commission President Lorrae Rominger.
4. PUBLIC COMMENT ON ALL MATTERS PERTAINING TO CLOSED SESSION Discussion
5. VOTE WHETHER TO CONDUCT CLOSED SESSION PURSUANT TO CAL Action
GOVERNMENT CODE SECTION 54957 AND SAN FRANCISCO
ADMINISTRATIVE CODE SECTION 67.10(b)
Consideration and possible action to conduct a closed session to recommend candidate(s) to the Mayor for appointment to the position of Executive Director of the San Francisco Film Commission (City and County of San Francisco, Classification 0961, Department Head I)
6. RECONVENE IN OPEN SESSION Action
7. VOTE TO ELECT WHETHER TO DISCLOSE ANY OR ALL DISCUSSIONS Action
HELD IN CLOSED SESSION [SAN FRANCISCO ADMINISTRATIVE CODE
SECTION 67.12(a)]
8. GENERAL PUBLIC COMMENT Discussion
9. ADJOURNMENT Action
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.



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SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

The August 12, 2010 Film Commission special meeting has been CANCELLED due to a lack of quorum. We are in the process of re-scheduling the special meeting for later this month.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: September 27, 2010
Time: 2:00 pm
Place: City Hall, Room 416

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SAN FRANCISCO FILM COMMISSION SPECIAL MEETING AGENDA

DATE: August 27, 2010
TIME: 9:30 AM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 400
(please note that this is not our regular meeting room)

AGENDA:

1. CALL TO ORDER / ROLL CALL
2. APPROVAL OF THE MINUTES Action
Presentation of and possible action to approve the minutes of the July 26, 2010 Commission meeting. ([Explanatory Document: Draft 7.26.2010 Minutes \(pdf\)](#))
3. PRESIDENT'S REPORT Discussion
By Commission President Lorrac Rominger.
4. PUBLIC COMMENT ON ALL MATTERS PERTAINING TO CLOSED SESSION Discussion
5. VOTE WHETHER TO CONDUCT CLOSED SESSION PURSUANT TO CAL GOVERNMENT CODE SECTION 54957 AND SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.10(b) Action
Consideration and possible action to conduct a closed session to recommend candidate(s) to the Mayor for appointment to the position of Executive Director of the San Francisco Film Commission (City and County of San Francisco, Classification 0961, Department Head I)
6. RECONVENE IN OPEN SESSION Action
7. VOTE TO ELECT WHETHER TO DISCLOSE ANY OR ALL DISCUSSIONS HELD IN CLOSED SESSION [SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.12(a)] Action
8. GENERAL PUBLIC COMMENT Discussion
9. ADJOURNMENT Action
(Requires motion and public comment)
NOTE: Public comment will be taken on each item of the agenda.

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SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE AUGUST 27, 2010 SPECIAL MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 400
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 9:30am.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley
Peter Bratt
Debbie Brubaker
Robert Morales
Lorrae Rominger
Villy Wang

Commissioners Absent:

Melanie Blum
Don Canady
Joan Chen
Marlene Sharon Saritzky

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APPROVAL OF THE MINUTES FROM THE JULY 27, 2010 MEETING (ACTION ITEM)

Commissioner Wang made a motion to approve the minutes of the July 27, 2010 meeting. Commissioner Morales seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger told the Commissioners that the production crew for the HBO Original Movie *Hemingway & Gellhorn* had moved into offices at the Port and would begin production in late February. She went on to tell the Commission that with the help of Commissioner Brubaker, Christine Munday had begun production on a reel for the Film Commission.

President Rominger told the Commission that Christine Munday and Laurel Barsotti had met with the Convention and Visitors Bureau and were working to explore ways for the two departments to better coordinate in order to take advantage of the tourism aspect of filming. She also told the Commission that Laurel Barsotti and Christine Munday had spoken on a panel at a Bay Area Women In Film and Media event designed to educate the local film community on the benefits of working with Film Commissions.

President Rominger asked for a report on production in San Francisco since the last meeting. Laurel Barsotti





SAN FRANCISCO
FILM COMMISSION

told the Commission that August had seen 23 projects for 52 days in comparison with 41 projects for 88 days in 2009. The large projects filmed in August included tryouts for *American Idol* Season 10 at AT&T Park, a commercial for GM OnStar and a web video for a solar race car.

Public Comment was taken.

PUBLIC COMMENT ON ALL MATTERS PERTAINING TO CLOSED SESSION

President Rominger called for any public comment in relation to the closed session. Seeing none she moved on to the next agenda item.

VOTE WHETHER TO CONDUCT CLOSED SESSION PURSUANT TO CAL GOVERNMENT CODE SECTION 54957 AND SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.10(b) (ACTION ITEM)

President Rominger told the Commission that the next agenda item was to consider whether to recommend a candidate to the Mayor for appointment to the position of Executive Director of the Film Commission. She informed them that under the Brown Act and San Francisco Administrative code this discussion may be conducted in a closed session. Commissioner Adams made a motion that the Commission go into closed session. Commissioner Bradley seconded the motion. The Commission voted unanimously to go into closed session at 9:34am.

RECONVENE IN OPEN SESSION (ACTION ITEM)

President Rominger reconvened the meeting open session at 10:05am and thanked the public for their patience. She informed the public that the Commission had voted to forward a candidate to the Mayor with a recommendation for hiring as Executive Director of the Film Commission.

VOTE TO ELECT WHETHER TO DISCLOSE ANY OR ALL DISCUSSIONS HELD IN CLOSED SESSION [SAN FRANCISCO ADMINISTRATIVE CODE SECTION 67.12(a)]

Commissioner Morales made a motion that the Commission not disclose any discussions held in closed session. Commissioner Adams seconded the motion. Public comment was taken. The motion passed unanimously.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Joel Reamer of SAG introduced himself to the Commissioners. He told the Commission that he was the new representative for SAG. The Commission welcomed him and said they looked forward to working together.

Commissioner Morales thanked Laurel Barsotti and Christine Munday for all of their hard work in the office over the past few months.

ADJOURNMENT (ACTION ITEM)

Commissioner Brubaker made a motion to adjourn the meeting. Commissioner Adams seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 10:09am.



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FILM COMMISSION

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SAN FRANCISCO FILM COMMISSION SPECIAL MEETING AGENDA

DATE: September 2, 2010
TIME: 9:00 AM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL

2.A APPROVAL OF THE MINUTES

Action

Presentation of and possible action to approve the minutes of the August 27, 2010 Film Commission Special Meeting meeting. (Explanatory Document: [Draft 8.27.2010 Minutes \(pdf\)](#))

3. PRESIDENT'S REPORT

Discussion

This item is to allow the President to report on recent Film Commission activities and make announcements

4. REVIEW PROPOSED CHANGES TO SECTION 311 OF THE TRANSPORTATION CODE AND FORWARD A RECOMMENDATION TO THE MUNICIPAL TRANSPORTATION AGENCY BOARD OF DIRECTORS REGARDING ADOPTION OF THESE CHANGES

Action

The San Francisco Municipal Transportation Agency Board of Directors will consider pursuing legislation at its September 7, 2010 meeting to amend Section 311 of the Transportation Code that affects the charging of fees for the use of parking meters for events or activities, including filming. The Film Commission will review the proposal and make a recommendation to the SFMTA Board of Directors regarding adoption of this proposal (Explanatory Document: [Proposed Fees \(pdf\)](#))

5. DISCUSSION AND DEVELOPMENT OF SHORT TERM AND LONG TERM STRATEGY FOR THE FILM OFFICE

Discussion

Development of an outline for a short term and long term strategy for the Film Office to be adopted at a future meeting.

6. GENERAL PUBLIC COMMENT

Discussion

7. ADJOURNMENT

Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

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FILM COMMISSION

DRAFT

MINUTES OF THE SEPTEMBER 2, 2010 SPECIAL MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 9:00am.

ROLL CALL

Commissioners Present:

William Adams
Melanie Blum
Denise Bradley
Peter Bratt
Debbie Brubaker
Don Canady
Joan Chen
Lorrae Rominger

Commissioners Absent:

Robert Morales
Marlene Sharon Saritzky
Villy Wang

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APPROVAL OF THE MINUTES FROM THE AUGUST 27, 2010 SPECIAL MEETING (ACTION ITEM)

Commissioner Canady made a motion to approve the minutes of the August 27, 2010 special meeting. Commissioner Blum seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger told the Commissioners that Jennifer Entine Matz had been appointed to Director of the Office of Economic and Workforce Development. She congratulated her on her new position and said that the Commission looked forward to continuing to work with her in her new capacity.

Public Comment was taken.





SAN FRANCISCO
FILM COMMISSION

**REVIEW PROPOSED CHANGES TO SECTION 311 OF THE TRANSPORTATION CODE AND
FORWARD A RECOMMENDATION TO THE MUNICIPAL TRANSPORTATION AGENCY BOARD
OF DIRECTORS REGARDING ADOPTION OF THESE CHANGES (ACTION ITEM)**

President Rominger told the Commission that the Municipal Transportation Agency Board of Directors was considering the placement of an amendment to Section 311 of the Transportation Code on their next meeting agenda. She explained that this proposed agenda item would call for the MTA to begin charging fees for parking meters within street closures. She explained that this would have a negative impact on the Commission's ability to attract filming to San Francisco due to the increased costs it would represent to production companies. (Commissioners Bratt and Chen arrived to the meeting at 9:05a).

Commissioner Brubaker said that she believed a charge like this could be a pivotal factor in a production company's decision to base in San Francisco or elsewhere.

Commission Blum agreed and pointed out that the proposed fees would also impact non profits that work with the Film Commission such as the San Francisco Film Society. She also expressed concern that this fee is misplaced because while it may generate income on the short term it will likely drive filming and events which bring money to the local economy out of San Francisco.

Commissioner Brubaker motioned that the Film Commission strongly urge the MTA not to adopt these changes to Section 311 of the Transportation Code. Commissioner Bradley seconded the motion. Public comment was taken. The motion passed unanimously.

**DISCUSSION AND DEVELOPMENT OF SHORT TERM AND LONG TERM STRATEGY FOR THE
FILM OFFICE (DISCUSSION ONLY)**

President Rominger asked the Commission to discuss items that they wanted placed into the short term and long term strategy for the Film Commission. She said that based on today's discussion she would work with the Film Office to bring a formal strategy to the Commission for adoption at a future meeting.

Commissioner Canady proposed that the Commission schedule regular performance evaluations of the Office based on this strategy. Commissioner Bradley agreed and said she believed that the development of this strategy was key as it would give the Commission clear benchmarks for evaluation.

The following items were proposed for possible inclusion in a short term strategy:

- Continue to simplify the permitting process.
- Be proactive in attracting business to San Francisco.
 - Familiarization (FAM) Trips
 - Los Angeles sales trip
- Investigate possibility of Film Commission leasing space from City Departments to ensure we have hangar space available for use by interested productions.
 - Treasure Island





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FILM COMMISSION

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- Work closely with the Office of Economic and Workforce Development to evaluate the mechanisms already in place that productions can benefit from
- Work with the Convention and Visitor's Bureau (CVB) to utilize their resources.
 - Formalize a relationship between the Commission and CVB
 - Investigate CVB's ability to share in marketing efforts with the Commission
- Identify events/tradeshows that the Commission should have a presence at.
- Develop allies with local businesses.
- Staff should travel to cities that are successfully increasing filming and study what they are doing.
- Do better with public relations. Reframe the discussion so people see that supporting filmmaking is supporting the arts.
- Increase the Commission's profile.
- Get testimonials from executives.
- Ensure long term success of FilmHouse Residencies. Make finding a new home for the residents a priority.

The following items were proposed for possible inclusion in a long term strategy:

- Form a committee and break into smaller groups to research specific long term goals such as infrastructure. Commissioners Brubaker, Bratt, Bradley & Chen expressed interest in participating in this.
- Ensure that the Board of Supervisors and press are aware of economic impact of filming
 - Highlight productions while they are taking place so people can see how many locals are actively working
- Work to ensure locals that see that rebates are not a give away to big corporations but rather a way to encourage employment amongst their neighbors.
- Become a model. Historically strong Commissions have been on a state level. We should pilot a program to become a strong city commission.
- Seek out unique partnerships like the FilmHouse residencies program which has been so successful.

Commissioner Adams suggested that the Commission have reception to introduce Susannah Greason Robbins as the new Executive Director of the Film Commission. The Commission agreed. Commissioners Blum, Adams, Brubaker and Rominger said they would begin planning an event.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Canady made a motion to adjourn the meeting. Commissioner Bratt seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 9:38am.



SEP 23 2010



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FILM COMMISSION

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SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: September 27, 2010
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Action

Presentation of and possible action to approve the minutes of the September 2, 2010 Film Commission Special Meeting meeting. (Explanatory Document: Draft 9.2.2010 Minutes (pdf))

3. PRESIDENT'S REPORT

Discussion

This item is to allow the President to report on recent Film Commission activities and make announcements

4. STAFF REPORT

Discussion

By Executive Director Susannah Greason Robbins

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.

5. APPLICATION PROCESS FOR *SCENE IN SAN FRANCISCO* REBATE PROGRAM

Action

Discussion and possible action to amend the application deadlines for the *Scene in San Francisco* Rebate program and to allow for the submission of Final Applications on a rolling basis for productions with more than 150 days of principal photography. (Explanatory Document: Proposed Application Amendments (pdf))

6. SHORT TERM STRATEGY FOR THE FILM OFFICE

Action

Discussion and possible action to approve a short term strategy for the Film Office. (Explanatory Document: Proposed Short Term Strategy (pdf))

7. GENERAL PUBLIC COMMENT

Discussion

8. ADJOURNMENT

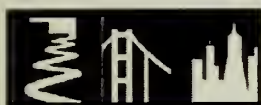
Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.





"SCENE IN SAN FRANCISCO" FILM AND TELEVISION REBATE PROGRAM GUIDELINES

San Francisco offers a refund on fees and payroll taxes paid to the City during production of up to \$600,000 per production.

Requirements for refund:

- Budgets less than \$3 million must film 55% of principal photography in San Francisco. Budgets of \$3 million or more must film 65% of principal photography in San Francisco. The total dollar amount eligible for rebate for any single production may not exceed \$600,000. Production days qualify on sound stages or other qualifying interiors and within the forty-nine (49) square miles of the City and County of San Francisco.
- Production companies must apply for a Business License with the Office of the Treasurer and Tax Collector. Information on the registration procedures can be found at: www.sfgov.org/site/treasurer
- Production office must be located in the City & County of San Francisco.
- Film shall contain an acknowledgment that the production was filmed in the City & County of San Francisco using the "Scene in San Francisco" logo.
- Production shall agree to pay all obligations the film production company has incurred in the City and County of San Francisco.
- Production must comply with first source hiring requirements. [Click here for first source hiring instructions \(pdf\)](#).
- Production must utilize the services of an experienced Location Manager who is a member of the local union affiliate.

What Qualifies & Definitions:

Definitions for Qualifying Productions:

Feature length films and television films, movie of the week, television pilot or episode of a television series.

"Film" means:

A single media or multimedia program, excluding advertising messages other than national or regional advertising messages intended for exhibition, that is fixed on film, digital medium, videotape, computer disc, laser disc or other similar delivery medium; can be viewed or reproduced; a production for which records are required under title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

"Television film, pilot or episode" means:

A single media or multimedia program, excluding advertising messages other than national or regional advertising messages intended for exhibition, that is fixed on film, digital medium, videotape, computer disc, laser disc or other similar delivery medium; can be viewed or reproduced;

a production for which records are required under title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

“City fees paid” means:

Fees paid to City departments for use or rental of City property, equipment, or employees, including police administrative costs, fees for police officers, traffic control officers, and rental of City buildings, facilities, or real property.

“Qualifying Interior” means:

Any soundstage, stage space or reasonable facsimile such as a warehouse or other space used specifically for cover or set building, not a practical location. Interior days qualify in following counties Alameda, San Mateo and Marin, production exterior days excluded.

“49 square miles” includes:

All agencies and alternate jurisdictions contained within the 49 square miles of the City & County of San Francisco.

What Qualifies for the City Refund:

- Fees paid to City departments for use of rental of City property, equipment, or employees, including police administrative costs, fees for police officers*, traffic control officers, and rental of City buildings, facilities, or real property.
- All daily use fees paid to the San Francisco Film Commission.
- All payroll taxes paid to the City and County of San Francisco. This can be calculated by taking 1.5% of your total estimated payroll. For more information please consult the Office of the Treasurer and Tax Collector. www.sfgov.org/site/treasurer
- * Police refund limited to 4 SFPD, each for 12 hours, for every day that police services are required on location.

What type of Production does not Qualify for the City Refund:

- The following types of productions do NOT qualify for the Scene in San Francisco Film Rebate Program: a documentary film, news or current affairs program, interview or talk program, instructional film or program, film or program consisting primarily of stock footage, sporting event or sporting program, game show, award ceremony, film or program intended primarily for industrial, corporate or institutional end-users, fundraising film or program, commercial, music video, non-scripted TV show or film, pornographic or “reality” program; or a production for which records are required under Title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

General instructions for completing the initial application form and accompanying documents.

BEFORE PRODUCTION:

Please note: The application process described below, the forms and their accompanying instructions are consistent with the San Francisco City and County Administrative Code section 57.8, rules governing the administration of the tax rebate. However, should anything in the form or instructions be inconsistent with the Administrative Code section 57.8, Administrative Code section 57.8 will prevail. For a copy of the City & County of San Francisco Administrative Code, please [click here](#).

Initial Application: How to Apply

Productions applying for the Scene in San Francisco Film Rebate Program will first need to file an initial application, which consists of the following documents:



Each of the forms below is available for download as a PDF document and requires the free Acrobat Reader for viewing and completion.

1. **FORM A** – Initial Application for Scene in San Francisco Rebate and accompanying instructions. A copy of this application needs to be submitted to the San Francisco Film Office. [Click here for the application and instructions \(word\)](#).
2. **Project Budget** – The most current version of the project budget, below-the-line expenses only. This is a mandatory part of the application process and must be submitted with the Initial Application in order for the application to be complete.
3. **Project Script** – Please submit along with Initial Application.
4. **Sunshine Letter (Optional)** – To protect confidentiality of private information and trade secrets, you may submit a letter along with the application requesting that application information be withheld from disclosure, subject to applicable laws.

Applications for a refund of City fees and taxes under the Scene in San Francisco Rebate Program are public records under the provisions of the California Public Records Act and the City's Sunshine Ordinance. The City is therefore required to disclose information contained in the applications upon request from a member of the public unless specific exemptions contained in those laws apply. If you believe that portions of your application are, or should be, exempt from disclosure, please submit with your application a letter identifying the confidential information and the basis for your conclusion that the City may not, or need not, disclose the information to the public.

The City reserves the right to determine whether the information identified may be withheld from disclosure under applicable public record laws. The City will notify you of any request from the public for disclosure of the identified information, and will notify you of the City's determination whether to disclose the requested information.

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These combined documents are the initial application, which leads to conditional approval of the project for the Scene in San Francisco Film Rebate Program administered by the City & County of San Francisco. Receipt of a certificate of conditional eligibility does not guarantee availability of the credit, which is dependent on the final budget meeting the requirements of the credit.

When to apply:

Applications must be submitted at least forty-five (45) days prior to the start of principal photography and ongoing photography but not more than one (1) year prior to the start of principal photography. Applications submitted less than forty-five (45) days prior to the scheduled start of principal photography must be approved by the Executive Director.

Where to apply:

Please submit the completed FORM A, Project Budget and Script in hardcopy. Please submit to:

San Francisco Film Commission Office
City Hall, Room 473
San Francisco, CA 94102
(415) 554-6241 office (415) 554-6503 fax
WWW.FILMSF.ORG

Next Steps: What happens after you submit the Initial Application?

1. **Interview** – You must call the San Francisco Film Office (415) 554-6241 to schedule an appointment to discuss the application. This meeting must be attended by a producer and either the line producer, unit production manager, production accountant or their designee, subject to approval of the San Francisco Film Office.
2. **Approval** – If the initial application is approved, the San Francisco Film Office shall issue a certificate of conditional eligibility to the authorized applicant. The San Francisco Film Office shall provide a copy of such certificate to the San Francisco Controllers Office. If the initial application is disapproved, the San Francisco Film Office shall provide the applicant with a notice of disapproval, which shall state the reasons therefore. Such disapproval shall be a rejection of the applicant's initial application. An authorized applicant that disagrees with the disapproval or the amount of the credit may appeal pursuant to the process set forth in the regulations of the Scene in San Francisco Film Rebate Program. [Click here for a copy of the appeals process \(pdf\).](#)

Receipt of the certificate of the conditional eligibility does not guarantee availability of the rebate or amount of the rebate, which is dependent on the final budget meeting the requirements of the credit. Please note that actual receipt of the Scene in San Francisco Film Rebate is subject to availability of City funds for the program.

3. **Prior to the Start of Principal and Ongoing Photography** – If the Initial Application is approved, the production will be required to supply the following:
 - Written notice of start date of principal and ongoing photography.
 - Crew call sheet for the first day of production.
 - Production shooting schedule.
 - Current "sign off" budget – below-the-line expenses only.
 - Preliminary Calculation of Estimated Rebate FORM B [Click here for the form and accompanying instructions \(xls\).](#)
 - Fully executed [First Source Hiring Agreement \(word\)](#) and final list of City residents hired to work on the production, including job title, start date, starting wage/salary, and expected length of employment.

Field Code Changed

- Copy of Business License – if Business License is pending please submit copy of Business License application and check copy.
 - Film Commission Use Agreement.
 - Certificate of Insurance and Auto and General Liability Endorsement from insurance company.
 - Any additional documents as may be requested by San Francisco Film Office.
4. **Record Retention** – Each authorized and approved applicant must maintain records in paper or electronic form, of any qualified production costs used to calculate its potential or actual benefit(s) under this program for a minimum of three (3) years from the date of filing. The San Francisco Film Office shall have the right to request such records upon reasonable notice.

AFTER PRODUCTION:

No more than forty five (45) days after the completion of principal photography, the production must submit a completed Final Application, along with supporting documents, including but not limited to a final budget, general ledger, crew list, production shooting schedule, daily production reports and any other documents required to accompany the Final Application. Productions with more than one hundred fifty (150) days of principal photography may apply for rebate of costs associated with the production of the Film or Television Project on a rolling basis every 6 months.

A complete final application consists of the following documents:

1. **FORM C** – Final Application for the Scene in San Francisco Film Rebate Program. A copy of this application needs to be submitted to the San Francisco Film Office. Click here for the application (word).
2. **FORM D** – Final Calculation of Qualified Expenditures. This is a summary of actual expenses incurred during production. Click here for Form D (xls).
3. **FORM E** – Reimbursement Form. This is a detail of actual expenses incurred during production. Click here for the form, accompanying instructions, and the form sample (xls).
4. **Copy of San Francisco Payroll Tax Statement and copy of check.**
5. **Copy of Business License**
6. **Final Budget** - The final budget, below-the-line expenses only, is a mandatory part of this application. Please have a production representative sign off on the final budget. The budget must be submitted with the Final Application in order for the application to be complete.
7. **General Ledger** – A general ledger, or “bible,” that ties to the completed FORM D is a mandatory part of this application. Vendor name must be clearly visible on general ledger.
8. **Complete Crew List** – Sorted alphabetically & by county
9. **Vendor List** - Sorted alphabetically & by county of vendor's headquarters.
10. **Production Shooting Schedule**
11. **Daily Production Reports**

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12. Local Community Expenditure Report - A break down of local spending during production.

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[Click here for the Local Community Expenditure Report Form \(xls\).](#)

13. Sunshine Letter (Optional) – To protect confidentiality of private information and trade secrets, you may submit a letter along with the application requesting that application information be withheld from disclosure, subject to applicable laws.

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Other documents as may be requested by the San Francisco Film Office.

These combined documents are the Final Application, which leads to approval of the project for the Scene in San Francisco Film Rebate Program. This application and its accompanying instructions are consistent with the City & County of San Francisco Administrative Code section 57.8, rules governing the administration of the tax rebate. However, should anything in the form or instructions be inconsistent with the Administrative Code section 57.8, Administrative Code section 57.8 will prevail. For a copy of the San Francisco Administrative Code, please [click here](#).

When to apply:

Applications must be submitted within forty-five (45) days after the completion of principal photography. Applications submitted prior to the completion of principal photography or more than forty-five (45) days after the completion of principal photography will not be accepted. Productions with more than one hundred fifty (150) days of principal photography may apply for rebates of costs associated with the production of the Film or Television project on a rolling basis. The first request for rebate on a rolling basis may not be submitted until after thirty (30) days of principle photography have been completed. Subsequent rolling rebate requests may be submitted every six (6) months.

Where to apply:

Please submit the completed FORMS C, D and E, the Final Budget in hardcopy, FORM D must also be submitted in electronic format as an Excel document on CD or DVD. The General Ledger and other attachments may be submitted in electronic formats as PDF or other approved file format. Please submit to:

San Francisco Film Commission Office
City Hall, Room 473
San Francisco, CA 94102
(415) 554-6241 office
(415) 554-6503 fax
WWW.FILMSF.ORG

Next Steps: What happens after you submit this Final Application?

1. Approval – The San Francisco Film Commission will confirm via e-mail or U.S. Mail that the application, forms and supporting documents are complete. Upon its verification, the Film Commission will forward the Scene in San Francisco rebate package to the City Controller for payment within thirty (30) days. A delay in payment may occur if information required on reimbursement forms is missing or is unsupported. If the final application is disapproved, the San Francisco Film Office shall provide the applicant with a notice of disapproval, which shall state the reasons therefore. Such disapproval shall be a rejection of the applicant's final application. An authorized applicant that disagrees with the disapproval or the amount of the credit may appeal pursuant to the process as set forth in the regulations of the Scene in San Francisco Film Rebate Program.

2. Record Retention – Each authorized and approved applicant must maintain records, in paper or electronic form, of any qualified production costs used to calculate its potential or actual benefit(s) under this program for a minimum of three (3) years from the date of filing the final application. The San Francisco Film Office shall have the right to request such records upon reasonable notice.

Thank you for bringing your project to **San Francisco** and applying for the **Scene in San Francisco Film Rebate Program**. If you have any further questions, please contact us at:

San Francisco Film Commission Office
City Hall Room 473
San Francisco, CA
(415) 554-6241 office
(415) 554-6503 fax
WWW.FILMSF.ORG

**San Francisco Film Commission Film Rebate Program
FORM B - Preliminary Calculation of Estimated Rebate**

PROJECT TITLE:	DATE:	
APPLICANT:	CONTACT:	

NOTE: The line items below are the qualified costs for the SF Film rebate program. Refer to the project budget for the total cost. Please make a best estimate of costs expected to occur.

Step 1

QUALIFYING EXPENSES CALCULATION

San Francisco Estimated Taxes/Fees	Total Est Costs	% Qualifying	Qualifying Costs
San Francisco Payroll Tax		100%	-
San Francisco Police Department*		100%	-
San Francisco Fire Department**		100%	-
San Francisco Film Office - Use Fees		100%	-
San Francisco International Airport		100%	-
Department of Parking and Traffic		100%	-
Department of Public Works		100%	-
City Hall		100%	-
MUNI		100%	-
Port of San Francisco		100%	-
Recreation and Parks Department		100%	-
Treasure Island Development Authority		100%	-
Total of Estimated Qualifying Taxes/Fees			A \$ -

Step 2

CALCULATE ESTIMATED REFUND - NOT TO EXCEED CAP TOTAL

ENTER THE LESSER OF STEP 1 (A) OR \$600,000 THIS IS YOUR ESTIMATED REBATE	\$ -
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*Qualifying police costs are limited to 4 x 12-hour shifts per day (48 hours per day). The current police rate for motorcycle officers is \$95.50 per hour day and \$101.47 per hour at night as of January 1, 2010, indicating a **maximum** qualifying police cost of \$4,584.00 per day (\$4,870.56 per night). These figures are to be used for estimating purposes ONLY. Actual rates may vary depending on rank and availability of officers.

**SFFD staffing and equipment expenses are rebated only when SFFD presence on location is required by the City for compliance with SFFD pyrotechnic and special effects permits.



SAN FRANCISCO FILM AND TELEVISION REBATE PROGRAM

Scene in San Francisco

FORM B - Instructions for Primary Calculation of Estimated Rebate

This form is designed as a tool to assist you in calculating your estimated rebate. The Board of Supervisors has stipulated that the maximum of any rebate may not exceed \$600,000. By entering the required data into the form, calculations will be made that allow you to calculate the possible cap on your rebate and if you will reach or exceed this cap with your qualified expenditures. Please call the Film Office to verify the current rates. Below are instructions on how to use the form.

Film or Project Title: The name of the qualified feature film or television program being produced. If the production does not yet have a name, please use a working title. You must notify the San Francisco Film Office in writing of any name changes.

Applicant: The applicant must be the corporation, partnership, limited partnership, or other entity or individual that is principally engaged in the production of the film or television program and that controls the film or television program during pre-production, production and post-production. The applicant is the entity that, upon final approval, will receive the rebate check. The applicant must be the entity that incurs and pays direct expenditures related to the physical production process and which is signatory to contracts with a payroll company, facility operators, vendors, etc. during production.

San Francisco Payroll Tax: Enter estimated payment of payroll tax to the City and County of San Francisco. This can be calculated by estimating total San Francisco payroll and multiplying by 1.5% or .015.

San Francisco Police Department: Enter estimated costs for police assistance while filming. This reimbursement is limited to a maximum of four SFPD officers for twelve hours a piece on each shoot day that requires officers. To estimate this number take the number of shoot days requiring officer assistance, multiply by expected number of officers on each day (max of four), multiply by number of hours needed (not to exceed 12 hours), and multiply by hourly rate. The resulting number should be entered in this section.

San Francisco Fire Department: Enter estimated costs for Fire Department assistance while filming. SFPD staffing and equipment expenses are rebated only when SFPD presence on location is required by the City for compliance with SFPD pyrotechnic and special effects permits.

San Francisco Film Commission: Enter total estimated use fees for filming in San Francisco. This can be estimated by calculating number of film days and multiplying by \$300.

San Francisco International Airport: Enter estimated costs for filming at SFO

Department of Parking and Traffic: Enter estimated costs with DPT. This includes but is not limited to street closure application fees.

Department of Public Works: Enter estimated costs with the Department of Public Works.

City Hall: Enter estimated costs for filming at City Hall

MUNI: Enter estimated costs for MUNI. This includes but is not limited to Trademark release fees, inspector fees and equipment rental fees.

Port of San Francisco: Enter estimated costs with the Port of San Francisco.

Recreation and Parks Department: Enter estimated costs for filming on RPD property.

Treasure Island Development Authority: Enter estimated costs with the Treasure Island Development Authority. Enter estimated costs for filming on TIDA property. Leases for long-term rental of



SAN FRANCISCO FILM AND TELEVISION REBATE PROGRAM

Scene in San Francisco FORM C – Final Application

Please type or print clearly. If the appropriate response is “not applicable,” please use “N/A.”

FILM OR PROJECT TITLE:

Applicant: (the entity engaged in and controlling the production.
This is the entity that would receive the rebate)

Applicant EIN or SSN:

Total Final Budget: \$ _____

TYPE OF PROJECT (Check one only)

- ☐ Feature Film
☐ Television Pilot
☐ Television Film
☐ Television Episode

PRODUCTION COMPANY INFORMATION:

Permanent Business Address (not a P.O. Box and may not be City property):

Company Name: _____

Producer or Line Producer: _____

Production Accountant: _____

Address: _____

City: _____ State: _____ Country: _____ Zip: _____

Phone: _____ Cell: _____

Fax: _____ Email: _____

San Francisco Production Office Address:

Principal Contact: _____

Title: _____

Address: _____ City: _____ Zip: _____

Phone: _____ Cell: _____

Fax: _____ Email: _____

TYPE OF ENTITY:

- ☐ C Corporation
☐ S Corporation
☐ LLC
☐ Partnership
☐ Estate or Trust
☐ Other (please describe) _____

Federal Tax I.D. (FEIN – 9 characters): _____

State in which incorporated or registered: _____

PRODUCTION SCHEDULE:

	Start	End
Prep Start/End Date		
Principal Photography Start/End Date		
Additional Photography & Reshoots Start/End Date		
Post Production Start/End Date		
Projected Release		N/A

Number of shoot days in San Francisco: _____

FINAL SHOOTING DAYS

Stage days are days cameras roll for principal photography at a film production facility. Location days are days cameras roll for principal photography on any location that is not part of a film production facility.

- a. # stage days in San Francisco _____
- b. # stage days outside San Francisco _____
- c. **Total # stage days (a + b)** _____
- d. # location days in San Francisco _____
- e. # location days outside San Francisco _____
- f. **Total # location days (d + e)** _____

EMPLOYEE INFORMATION

San Francisco Employees	# Employees		Wages/Comp
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Above the Line Employees			
SF Resident employees	#		\$
All NON-SF Resident employees	#		\$

Below-the-line - Production Employees			
All production employees	#		\$
All Background Actors	#	# days	\$
SF Resident production employees	#	# days	\$
SF Resident background actors	#	# days	\$
FSHP Employees	#	# days	\$

Total Production Employees			
Total above & below the line SF employees	#		\$
Total above & below the line non-SF employees	#		\$

FINAL QUALIFIED EXPENDITURES – FORM D
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Please attach the completed Final Qualified Expenditures FORM D. Please submit FORM D in both hard copy and electronic version. Please see form D for supporting document requirements.

REIMBURSEMENT FORM – FORM E

Please attach the completed Reimbursement Form FORM E. Please submit FORM E and supporting documents in department order to Final Qualified Expenditures FORM D.

FINAL PROJECT BUDGET

Please attach the completed signed Final Project Budget.

The Final Project Budget is a mandatory part of this Final Application; it must be submitted with this applications form in order for this application to be considered complete.

ATTACHMENTS

Required Attachments:

1. **Final Qualified Expenditures Form - FORM D and Reimbursement Form - FORM E**
2. **Copy of San Francisco Payroll Tax Form and copy of check.**
3. **Copy of Business License**
4. **Final Budget** - The final budget, below-the-line expenses only, is a mandatory part of this application. Please have a production representative sign off on the final budget. The budget must be submitted with the Final Application in order for the application to be complete.
5. **General Ledger** - A general ledger, or "bible," that ties to the completed FORM D, full vendor name must be visible on ledger. This is a mandatory part of application.
6. **Complete Employee Crew List** - Sorted alphabetically by last name and by county where employee resides.
7. **Final Production Shooting Schedule**
8. **Sunshine Letter (Optional)** - To protect confidentiality of private information and trade secrets, you may submit a letter along with the application that application information be withheld from disclosure, subject to applicable laws.

Applications for a refund of City fees and taxes under the Scene in San Francisco Rebate Program are public records under the provisions of the California Public Records Act and the City's Sunshine Ordinance. The City is therefore required to disclose information contained in the applications upon request from a member of the public unless specific exemptions contained in those laws apply. If you believe that portions of your application are, or should be, exempt from disclosure, please submit with your application a letter identifying the confidential information and the basis for your conclusion that the City may not, or need not, disclose the information to the public.

The City reserves the right to determine whether the information identified may be withheld from disclosure. The City will notify you of any request from the public for disclosure of the identified information, and will notify you of the City's determination whether to disclose the requested information.

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Other documents as may be requested by the San Francisco Film Office.

These combined documents are the Final Application, which leads to approval of the project for the Scene in San Francisco Film Rebate Program. This application and its accompanying instructions are consistent with the City and County San Francisco Administrative Code section 57.8, rules governing the administration of the tax rebate. However, should anything in the form or instructions be inconsistent with the Administrative Code section 57.8, Administrative Code section 57.8 will prevail. For a copy of the San Francisco Administrative Code, please click [here](#). If any of these regulations change, the new regulations will apply or prevail even if they are unpublished or not included in these documents.

CERTIFICATION:

The signature below must be provided by the corporate office, general partner, managing member, or sole proprietor of the applicant seeking the Scene in San Francisco Film Rebate. All other information requested by the application should be provided by the corporate office, general partner, managing member, or sole proprietor of applicant seeking the film rebate. I further certify that the film will have an onscreen credit using the Scene in San Francisco Logo.

Under penalties of perjury, I declare that I have examined the application and accompanying documents and, to the best of my knowledge and belief, they are true, correct and complete.

The applicant agrees to repay the City & County of San Francisco any amounts reimbursed under The Scene in San Francisco Film Rebate Program if the San Francisco Film Office later determines that the information contained in this reimbursement form was not true, not correct, or not complete as of the date the application was submitted, or the San Francisco Film Office later determines that the applicant was not eligible to receive reimbursement under The Scene in San Francisco Film Rebate Program as of the date that application was submitted.

ONCE YOU HAVE AGREED AND SUBMITTED AN APPLICATION AND REIMBURSEMENT PACKAGE, IT BECOMES FINAL.

ANY CHANGES, ADDITIONAL EXPENSES, OR REFUNDS TO THIS PRODUCTION NEED TO BE SUBMITTED IN AN "ADDITIONAL REIMBURSEMENT REQUEST."

YOUR APPLICATION AND REIMBURSEMENT PACKAGE IS NOT COMPLETE UNTIL YOU HAVE SIGNED AND MAILED IT WITH THE REQUIRED SUPPORTING DOCUMENTATION.

Signature

Date

Print Name

Title

Relationship to Applicant

San Francisco Film Commission Film Rebate Program
FORM D Summary Page - Final Calculation of Rebate

PROJECT TITLE:		Dates Costs Incurred:
APPLICANT:		Contact:

NOTE: The line items below are the final qualified costs for the SF Film rebate program. Please attach FORM E and supporting documents in department order. See instructions below.

Step 1
QUALIFYING EXPENSES CALCULATION

San Francisco Final City Taxes/Fees	Total Est Costs	% Qualifying	Qualifying Costs
San Francisco Payroll Tax	-	100%	-
San Francisco Police Department*	-	100%	-
San Francisco Fire Department**	-	100%	-
San Francisco Film Office - Use Fees	-	100%	-
San Francisco International Airport	-	100%	-
Department of Parking and Traffic	-	100%	-
Department of Public Works	-	100%	-
City Hall	-	100%	-
MUNI	-	100%	-
Port of San Francisco	-	100%	-
Recreation and Parks Department	-	100%	-
Treasure Island Development Authority	-	100%	-
Total of Final Qualifying City Fees		A	\$

Step 2
CALCULATE FINAL REFUND

ENTER THE LESSER OF STEP 1 (A) OR \$600,000. THIS IS YOUR FINAL REBATE \$	-
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*Qualifying police costs are limited to 4 x 12-hour shifts per day (48 hours per day). The current police rate for motorcycle officers is \$95.50 per hour day and \$101.47 per hour at night as of January 1, 2010, indicating a maximum qualifying police cost of \$4,584.00 per day (\$4,870.56 per night). These figures are to be used for estimating purposes ONLY. Actual rates may vary depending on rank and availability of officers.

**SFFD staffing and equipment expenses are rebated only when SFFD presence on location is required by the City for compliance with SFFD pyrotechnic and special effects permits.

FORM D Instructions

- 1) Complete FORM E Reimbursements sheets
- 2) Enter total for each FORM E reimbursement sheet on FORM D summary page.
- 3) Attach all reimbursement forms and supporting documents to FORM D in department order.
- 4) Submit FORMS D, E and supporting documents with Final Application.

San Francisco Film Commission Film Rebate Program Local Expenditures Report

PROJECT TITLE: _____

Please indicate the amount spent by the production in the City and County of San Francisco in the following categories.

Spending Type		Total Spent
1	Hotels Room Days: _____	_____
2	Car Rental Rental Days: _____	_____
3	Catering, Bakery Goods & Other Food Items	_____
4	Hardware and Lumber Supplies	_____
5	Office Supplies (copy machine, phones, etc)	_____
6	Wardrobe Purchases	_____
7	Dry Cleaning	_____
8	Gasoline	_____
9	Location Fees	_____
10	Security	_____
11	Per Diem Payments	_____
12	Vendors	_____
13	Equipment Rentals	_____
14	Other Purchases	_____

TOTAL: **\$0.00**



SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

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San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org



San Francisco Film Commission
1 Dr. Carlton B. Goodlett Place, Room 473
San Francisco, CA 94102



SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE SEPTEMBER 27, 2010 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:03pm.

ROLL CALL

Commissioners Present:

William Adams
Melanie Blum
Debbie Brubaker
Lorae Rominger
Robert Morales
Marlene Sharon Saritzky

Commissioners Absent:

Denise Bradley
Peter Bratt
Don Canady
Joan Chen
Villy Wang

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APPROVAL OF THE MINUTES FROM THE SEPTEMBER 2, 2010 SPECIAL MEETING (ACTION ITEM)

Commissioner Brubaker made a motion to approve the minutes of the September 2, 2010 special meeting. Commissioner Adams seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger welcomed the new Executive Director, Susannah Greason Robbins, and said that the Commission was looking forward to working with her.

President Rominger informed the Commission that the Municipal Transportation Authority's Board of Directors had tabled the proposed changes to section 311 of the Transportation Code that were discussed at the previous meeting.





**SAN FRANCISCO
FILM COMMISSION**

President Rominger announced that she had asked Commissioner Brubaker to chair an informal advisory body in order to develop a long term strategic plan for the Commission. She also asked Commissioners Bradley, Bratt and Chen to participate in this advisory body.

Public Comment was taken.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Susannah Greason Robbins informed the Commission that the Office had issued 29 permits for 44 days so far in September. She said that notable projects that filmed included commercials for Bank of America and Hyundai and a still photo shoot for Toyota.

Executive Director Greason Robbins informed the Commission that in her first two weeks she had met with various department heads and key players that she will be working with to facilitate filming in her new position. Two of the people she met with were Trish Hofmann and Philip Kaufman to discuss HBO's filming needs at Pier 80 for 2011. Additionally she announced that she had a meeting scheduled with the Convention and Visitors Bureau in order to explore collaboration opportunities to attract filming to San Francisco.

Finally, she told the Commission that she would be attending the Association of Film Commissioners International's Cineposium in October. She explained that she would be attending classes designed to educate Commissions on marketing, budgeting and best practices while also having an opportunity to hear from various industry veterans about the changing global market and how commissions can best take advantage of these changes. Executive Director Greason Robbins told the Commission that the trip would end with a networking event with local independent producers where she will have an opportunity to promote the *Scene in San Francisco* Rebate Program.

Public comment was taken.

APPLICATION PROCESS FOR SCENE IN SAN FRANCISCO REBATE PROGRAM (ACTION ITEM)

Executive Director Greason Robbins explained to the Commission that as the sunset date of the rebate legislation (June 30, 2012) approaches it has come to the Office's attention that large projects with extended shoot days may not be able to apply for the rebate as it could expire before filming is complete. In order to continue to have an opportunity to attract these productions to San Francisco she suggested that Commission amend the rebate process to allow for productions with more than 150 days of principal photography to apply for rebates on a rolling basis. She further explained that in order to protect the City's interest and ensure that these projects do in fact film in San Francisco she was suggesting a requirement that a minimum of 30 days of principal photography be completed before the first rebate installment can be requested. The proposed changes would then allow rebate applications on a rolling basis every six months. Finally, she suggested a simple clarification to the language explaining the City's ability to withhold sections of the application from public



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SAN FRANCISCO
FILM COMMISSION

disclosure.

Commissioner Morales asked if the Office had any other departments review the proposed changes to the application. Executive Director Greason Robbins said that both the City Attorney's Office and Controller's Office had reviewed the proposed changes.

Commissioner Adams made a motion that the Commission approve the proposed changes to the *Scene in San Francisco* Rebate Application. Commissioner Blum seconded the motion. Public comment was taken; the motion passed unanimously.

SHORT TERM STRATEGY FOR THE FILM OFFICE (DISCUSSION ONLY)

President Rominger told the Commission that she had drafted the proposed strategy based on the items discussed at the September 2nd Special Meeting. She said that she was hoping the Commissioners could review the proposal and offer suggestions to improve the proposed strategy for approval at the next Commission meeting.

Commissioner Brubaker told the Commission that she had distributed a DVD of potential promotional spots that she would like to explore including in the strategy and asked that a discussion of this DVD be added to the next meetings agenda.

Commissioner Saritzky expressed her belief that this strategy is a great start and will allow every Commissioner to find a role to play in the future. Commissioner Adams agreed and said that he looks forward to working on it.

Public Comment was taken.

Curran Engle, Producer and Instructor at the Academy of Art University, told the Commission that the DVD distributed by Commissioner Brubaker included 5 commercials produced for the Police Department and spot called Neighborhood Watch Guy which was created as a Public Service Announcement to educate filmmakers and local communities on how they can better work together to ensure successful location filming. He expressed his desire for the Academy of Art University to collaborate with the Film Office in order to help the Film Commission attract more filming to San Francisco.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Brubaker made a motion to adjourn the meeting. Commissioner Blum seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:18pm.





SAN FRANCISCO
FILM COMMISSION

Film Office Autumn Mixer

The San Francisco Film Office is hosting a Autumn Mixer on Tuesday October 5, 2010.

DATE: October 5, 2010

TIME: 5:30 PM

PLACE: The Homestead
2301 Folsom St (@19th)
San Francisco, CA 94110

AGENDA: We hope you can join us for this San Francisco film community mixer. This is a great opportunity to mingle with your colleagues, make new contacts among your industry peers, and meet and greet City partners.

This is a no host bar event.

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SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

25/10
ancelled

The October 25, 2010 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: November 22, 2010
Time: 2:00 pm
Place: City Hall, Room 416

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THE HISTORY OF THE

PROVINCE OF NEW HAMPSHIRE

FROM 1763 TO 1776

By
J. W. F. W.

1776



NOTICE OF CANCELLATION

The November 22, 2010 Film Commission meeting has been CANCELLED.

The December 27, 2010 Film Commission meeting is also CANCELLED due to furloughs.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: January 24, 2011
Time: 2:00 pm
Place: City Hall, Room 416

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SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

The January 24, 2011 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: February 28, 2011
Time: 2:00 pm
Place: City Hall, Room 416

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SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: February 28, 2011
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

02-23-11 PM 5:07 WVL

1. **CALL TO ORDER / ROLL CALL**
2. **APPROVAL OF THE MINUTES** **Action**
Presentation of and possible action to approve the minutes of the September 27, 2010 Commission meeting. (Explanatory Document: DRAFT 9.27.10 Minutes (pdf))
3. **PRESIDENT'S REPORT** **Discussion**
By Commission President Lorrae Rominger.
4. **STAFF REPORT** **Discussion**
By Executive Director Susannah Greason Robbins.
This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.
5. **NOMINATION AND ELECTION OF COMMISSION PRESIDENT** **Action**
6. **NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT** **Action**
7. **TICKET ACCEPTANCE POLICY** **Action**
Discussion and possible action to approve a Ticket Acceptance Policy for the Film Commission as required by Fair Political Practices Commission Regulation 18944.1, subsection (c). (Explanatory Document: Proposed Ticket Acceptance Policy (pdf))
8. **SHORT TERM STRATEGY FOR THE FILM OFFICE** **Action**
Discussion and possible action to approve a short term strategy for the Film Office. (Explanatory Document: Proposed Short Term Strategy (pdf))
9. **GENERAL PUBLIC COMMENT** **Discussion**
10. **ADJOURNMENT** **Action**
(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.



MEGA

MEGA 2.0

MEGA 2.0 is a software package for the analysis of DNA sequence data.

It is designed to be easy to use and to provide a wide range of analysis tools.

MEGA 2.0 is available for Windows, Macintosh, and Linux.

For more information, please visit the MEGA website at <http://www.mega-bioinformatics.org>.

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SAN FRANCISCO
FILM COMMISSION

DRAFT PROPOSAL

Policy Regarding Distribution of Tickets and Passes by the San Francisco Film Commission

Policy Date: Insert Date of Film Commission Approval 2011

Fair Political Practices Commission Regulation 18944.1, subsection (c), requires that certain distributions of tickets or passes by a government agency to, or at the behest of, its employees and officers must be made pursuant to a duly adopted written policy.

Such policy shall (1) require that the distribution of tickets or passes by the agency to, or at the behest of, an employee or officer accomplish a public purpose of the agency, (2) set forth the public purposes of the agency to be accomplished by the distribution of tickets or passes, and (3) prohibit the transfer of any ticket or pass from an employee or officer to any other person, except to members of the employee's or officer's immediate family solely for their personal use.

1. **Public Purposes of Distribution of Tickets or Passes.** The distribution of any ticket or pass by the Commission and/or Commission Staff ("Department") to, or at the behest of, an employee or officer shall promote one of the following public purposes:
 - a. Promotion of economic development and employment in the City, including, but not limited to, developing, recognizing, and promoting film-related activities in the City.
 - b. Raising awareness of resources available to City visitors, residents, and businesses
 - c. Promoting the use of City sponsored programs and City facilities/property
 - d. Highlighting, and increasing exposure to, productions filmed within in the City or other film related activities
 - e. Increasing public exposure to, and awareness of, the cultural and economic benefits of filmmaking in San Francisco
 - f. Increasing public exposure to, and appreciation of, the artistic, recreational, cultural, and educational facilities and programs available to the public and/or filmmakers within the City.
 - g. Providing increased exposure to, or gathering public input, on City services, facilities and spaces.
 - h. Identifying or evaluating procedural and physical deficiencies in programs and facilities.
 - i. Increasing City tourism, including conferences, conventions, and special events.
 - j. Highlighting community or film-related programs within the City, including programs organized or supported by charitable and nonprofit organizations.
 - k. Participation in exchange programs with foreign officials and representatives.
 - l. Gathering public input on City policies and programs
 - m. Facilitating meetings with members of the film industry and/or representatives from supporting businesses and organizations in order to encourage more industry activity in San Francisco
 - n. Increasing the understanding and appreciation of the offerings and operations of the film industry and Department by City officers and employees involved in the governance, advising, management or administration of film production



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SAN FRANCISCO
FILM COMMISSION

- o. Information gathering and education regarding matters of local, regional and state-wide concern that affect the City including enhancing intergovernmental relations through including attendance at events with or by elected and appointed officials, and immediate family members, from other jurisdictions
 - p. Promoting or showing City appreciation for programs and services rendered by community and other non-profit resources for the benefit of the community including artistic and cultural organizations and institutions
 - q. Facilitating increased direct contact, input from, and communication with, supporting organizations or services, film industry representatives, and other event representatives.
 - r. Furthering any other public purpose that a City department or commission is required or authorized by law to pursue, including, but not limited to, the purposes specified under San Francisco Administrative Code Chapter 57 (Film Commission).
 - s. Any public purpose similar to those listed herein or any public purpose identified in any City contract, Municipal Code, or as may be determined by resolution of the Film Commission
2. **Prohibition on Transfer.** An employee or officer who has received a ticket or pass distributed under this policy shall not transfer such ticket or pass to any other person, except to the employee or officer's spouse, domestic partner recognized by state law, or dependent children, solely for their personal use.
3. **Disclosure.** The Department shall report the distribution of any tickets or passes under this policy by posting on its website in a prominent fashion within 30 days after the ticket distribution all information required by State law. The Department shall comply with this requirement by posting FPPC Form 802 as amended from time to time by the FPPC.

The Department shall post this policy on its website in a prominent fashion.



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SAN FRANCISCO
FILM COMMISSION

DRAFT PROPOSAL

Policy Date: [Insert Date of Film Commission Approval] 2011

Our Vision: To have San Francisco reassert itself as a center for filmmaking

Our Strategy: To create long and short-term goals to help draw new production to San Francisco and reaffirm the City's place in filmmaking

Short Term Goals:

1. Continue to simplify the permit process
2. Investigate the possibility of leasing space from City Departments to ensure production facilities
 - a. Treasure Island
 - b. Pier 80
 - c. other property
3. Be proactive in attracting business
 - a. Research air & hotel discounts and vendor discounts
 - b. List discounts on the Film Commission website
 - c. Research annual Familiarization (FAM) Trip
 - d. Plan a Los Angeles marketing trip, if funds are available
 - e. Identify trade shows and events to attend, if budget allows
 - f. Study other cities successes
 - g. Develop additional partnerships
4. Ensure long term success of Film House residencies
 - a. Find a new home for the project
5. Develop marketing materials highlighting SF productions
 - a. Interview and or tape highlights from producers to use as publicity
 - b. Obtain vendor list from productions if possible
 - c. Inform Board, press and public of success
 - d. Film generates jobs and revenue for the city
 - e. Publicize rebate program as revenue generator, not a give away
6. Work with the Office of Economic and Workforce Development to evaluate programs in place that can benefit productions
7. Work with Convention & Visitor's Bureau (CVB) to utilize resources
 - a. Formalize relationship between the Commission and CVB
 - b. Investigate CVB's ability to share in marketing efforts



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SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

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SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE FEBRUARY 28, 2011 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Rominger called the meeting to order at 2:03pm.

ROLL CALL

Commissioners Present:

William Adams
Melanie Blum
Denise Bradley-Tyson
Peter Bratt
Debbie Brubaker
Robert Morales
Lorrae Rominger
Marlene Sharon Saritzky
Villy Wang

Commissioners Absent:

Don Canady
Joan Chen

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APPROVAL OF THE MINUTES FROM THE SEPTEMBER 27, 2010 MEETING (ACTION ITEM)

Commissioner Bradley-Tyson made a motion to approve the minutes of the September 27, 2010 meeting. Commissioner Brubaker seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Rominger congratulated the Film Office on their successful facilitation of the filming of *Contagion* and *Alcatraz*.

President Rominger told the Commission about the holiday party hosted by the Fairmont Hotel for the Film Commission and thanked Jessica Smith of the Fairmont for putting on such a wonderful event. She also told the Commission about the quarterly mixer held at the California Academy of Sciences. She thanked the Cal Academy, Best Beverages and Knights Catering for all donating items to make the event a success.



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SAN FRANCISCO
FILM COMMISSION

Finally, President Rominger informed the Commission of the introduction of AB1069 which would extend California's Film & Tax Credit to 2019. She said that the Office would keep the Commission up to date on proposed hearings for the legislation.

Public Comment was taken.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Susannah Greason Robbins informed the Commission of the number of permits issued, the number of days filmed and how they compared to the previous year.

October 2010	October 2009	November 2010	November 2009	December 2010	December 2009
47 Permits	26 Permits	27 Permits	18 permits	33 Permits	25 Permits
102 Days	59 Days	54 Days	64 Days	52 Days	65 Days

January 2011	January 2010	February 2011	February 2010
39 Permits	25 Permits	26 Permits	25 Permits
100 Days	65 Days	62 Days	67 Days

She told the Commissioners that the projects that filmed over this time period included *Amalfi*, *180*, *American Idol*, *Rose Wedding*, *On the Road*, *Trattoria*, *Colbert Report*, *Clean House*, *Flipping Out*, *Lidia's America*, and commercials for Franklin Templeton, Amazon Kindle and the SF Giants.

Executive Director Greason Robbins then outlined her accomplishments since the last meeting:

- Successfully secured Pier 80 and Shed D for HBO's Hemingway production.
- Rolled out *Scene in San Francisco Vendor Discount Program* in January
- Created database for Mayor Newsom's DataSF Project listing locations filmed in SF by various films.
- Attended AFCI Cineposium where she took a class on Marketing the Film Commission and was able to speak with producers about the incentive program.
- Investigating ways to focus on San Francisco's strengths: Commercial Production and TV Series'
- Reaching out to production and post production houses to investigate short term rental opportunities for visiting productions.
- Collecting quotes about SF's strengths from producers of past productions
- Working to coordinate post production houses to establish a discount for Commercials etc filmed in SF to do their post production in San Francisco.
- Working on outreach to the production community
- Increase advertising presence and in industry publications including LA411 and P3 Update





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FILM COMMISSION

- Got BBDO to create new ads pro bono.
- Participated in Fire Safety Seminar hosted by the California Film Commission and Cal Fire.
- Attended Sundance Film Festival and educated filmmakers about the incentive program.
- Participated in Variety TV Summit.
- Met with heads of physical production and financial investments of Disney and Warner Brothers to market San Francisco's incentives and Vendor Discount Program.
- Added financial tracking components to the Use Agreement.
- Continued to research a new home for the FilmHouse Residency program.
- In talks with a number of producers to demonstrate the financial feasibility of basing their projects in San Francisco.
- Researching additional warehouse space in San Francisco for use by future projects.

Executive Director Greason Robbins concluded her report by informing the Commission that she was planning to go to the California Film Commission breakfast on April 1st where she will meet with 150 producers, attend the California Only Locations Trade Show and that she will attend the AFCI Locations trade show in June.

President Rominger suggested that the Office send out email blasts or post cards highlighting the quotes that are being collected along with our incentive information.

Public comment was taken.

NOMINATION AND ELECTION OF COMMISSION PRESIDENT (ACTION ITEM)

Commissioner Blum nominated Commissioner Saritzky to the position of President. She cited Commissioner Saritzky's extensive background in film not only locally but in her role as Film Commissioner of Texas under Governor Richards. Commissioner Brubaker seconded the nomination. Public Comment was taken.

A roll call vote electing Commissioner Saritzky to the position of President was taken:

Commissioner Adams – Yes

Commissioner Blum – Yes

Commissioner Bradley-Tyson – Yes

Commissioner Bratt – Yes

Commissioner Brubaker – Yes

Commissioner Canady – Excused

Commissioner Chen – Excused

Commissioner Morales – Yes

Commissioner Rominger – Yes

Commissioner Saritzky – Yes

Commissioner Wang – Yes





SAN FRANCISCO
FILM COMMISSION

Commissioner Saritzky was elected unanimously to the position of President of the Commission.

President Rominger congratulated Commissioner Saritzky on her election and thanked the Commission for affording her the honor of serving as President for two terms.

NOMINATION AND ELECTION OF COMMISSION VICE PRESIDENT (ACTION ITEM)

President Rominger nominated Commissioner Bradley-Tyson to the position of Vice President. Commissioner Adams seconded the nomination. Public Comment was taken.

A roll call vote electing Commissioner Bradley-Tyson to the position of Vice President was taken:

Commissioner Adams – Yes
Commissioner Blum – Yes
Commissioner Bradley-Tyson – Yes
Commissioner Bratt – Yes
Commissioner Brubaker – Yes
Commissioner Canady – Excused
Commissioner Chen – Excused
Commissioner Morales – Yes
Commissioner Rominger – Yes
Commissioner Saritzky – Yes
Commissioner Wang – Yes

Commissioner Bradley-Tyson was elected unanimously to the position of Vice President of the Commission. Commissioner Bradley-Tyson said that she looked forward to serving as Vice President and supporting President Saritzky and Executive Director Greason Robbins.

TICKET ACCEPTANCE POLICY (ACTION ITEM)

President Rominger told the Commission that as required by State ethics laws government agencies are required to have a ticket acceptance policy to help ensure that tickets offered to public servants do not pose a conflict of interest in future matters that may come before the Commission while creating a uniform disclosure policy. The Film Office staff in consultation with the City Attorney's office and other various departments developed the attached policy. Commissioner Saritzky made a motion that the Commission adopt the proposed policy. Commissioner Adams seconded the motion.

Public Comment was taken. The motion passed unanimously and the Ticket Acceptance Policy was adopted.





SAN FRANCISCO
FILM COMMISSION

SHORT TERM STRATEGY FOR THE FILM OFFICE (ACTION ITEM)

President Rominger reminded the Commission that the strategy was drafted during the September 2, 2010 special meeting. Commissioner Brubaker moved that the Commission adopt the Short Term Strategy. Commissioner Wang seconded the Motion.

Public comment was taken. The motion passed unanimously and the Short Term Strategy was adopted.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

Tom King, Amending Angel President and Founder, commended the Commission on their efforts to bring more filming to San Francisco but questioned their lack of local promotion of the local film community. He noted that the average Commission meeting seems to last thirty minutes and suggested that the Commission work on outreach to filmmakers to increase discussions at meetings. Additionally he stressed that diversity of content created in San Francisco is as important as the Commissions efforts to increase the diversity of crews working in San Francisco. Finally, he suggested the Film Commission increase its local exposure by hosting a short film contest.

ADJOURNMENT (ACTION ITEM)

Commissioner Morales made a motion to adjourn the meeting. Commissioner Bratt seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:44pm.





SAN FRANCISCO
FILM COMMISSION

03-29-11A11:04 RCVD

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

GOVERNMENT
DOCUMENTS DEPT

DATE: March 28, 2011
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

MAR 29 2011

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the February 28, 2011 Commission meeting. (Explanatory Document: DRAFT 9.27.10 Minutes (pdf))

Action

3. PRESIDENT'S REPORT

By Commission President Marlene Saritzky.

Discussion

4. STAFF REPORT

By Executive Director Susannah Greason Robbins.

Discussion

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements.

5. PROPOSAL FOR FILM "INCUBATOR" PROGRAM AT 134A GOLDEN GATE

Action

This is a proposal for a new program with the purpose of providing affordable office space to independent filmmakers who are from San Francisco or whose projects have a significant tie to San Francisco. This item will include a discussion and possible action to authorize the Executive Director of the Film Commission, in consultation with the City Attorney's Office and Controller's Office, to work with the department of Real Estate to negotiate, finalize, and execute a lease to the City for property at 134A Golden Gate from 134 Golden Gate LLC that would be sublet by the City to independent filmmakers consistent with the procedures and terms and conditions outlined in the Film Commission proposal, and subject to any applicable City requirements and lease procedures. (Explanatory Document: Proposal for Affordable Office Space for Independent Filmmakers (pdf))

6. 2011/2012 BUDGET

Action

Discussion and possible action to approve the 2011-2012 Film Commission Budget Proposal. (Explanatory Document: DRAFT 2011/12 Budget Proposal (pdf))

7. GENERAL PUBLIC COMMENT

Discussion

8. ADJOURNMENT

Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.





PROPOSAL FOR AFFORDABLE OFFICE SPACE FOR INDEPENDENT
FILMMAKERS

Policy Date: [Insert Date of Film Commission Approval] 2011

This proposal is for a program to provide affordable office space to area filmmakers tentatively called "Incubator". (This will not replace the current Film House Residency program or change its structure. This is proposed as a separate program. The current FilmHouse Residency program ends April 1. We have worked diligently to make sure the FilmHouse Residency program continues and currently have a proposal to the Film Society for a new space for the Residency.)

Goal: Provide affordable office space to filmmakers for 1-year sub- leases from the San Francisco Film Commission. Incubator will foster local talent and support the independent filmmaking community in San Francisco.

- Film Office will provide the space, and assist the filmmakers in obtaining permits required for filming in San Francisco. Currently, many independent productions forgo the required permits. The Film Office will advise the filmmakers about how to minimize permit costs, for example: based on where they choose to film (private property vs. public property), and assist them in obtaining permits from the neighboring jurisdictions, as we do all filmmakers. This is not an educational endeavor. The goal is to provide affordable office space to San Francisco based independent films & filmmakers
- This space is being offered to the Film Commission at no cost. The Landlord at 134 Golden Gate has offered to accept whatever amount of rent is collected each month for the first trial year. See below for further details:
 - 1) 134 Golden Gate LLC leases to the SFFC (through office of real estate) for one year. SFFC enters into subleases with the participants; the lease will be structured so the SFFC will pay the actual amount of rent collected each month to 134 Golden Gate LLC less any actual costs of the City, including the costs specified in this proposal
 - 2) SFFC will cover insurance for common areas; this cost will be deducted from rent collected
 - 3) Film Office will collect rent through our on-line credit card system
 - 4) Cost of janitorial and any necessary supplies will be factored into individual sublease rent cost; Film Office will provide janitorial for common areas once per week; we are working with the City's First Source Hiring program to provide vendors
 - 5) Costs for security upgrades will be assessed on a case-by-case basis
 - 6) Film Office accepts responsibility to actively market and fill vacancies
 - 7) Participants will be offered a one-year sub-lease; if a space becomes available due to a failure to maintain eligibility, Film Office will work to fill the space for the remainder of the previous sub-lease holder's one-year term
 - 8) Renters will be required to provide proof of insurance for their dedicated space and equipment
 - 9) 9 months into the first year we will present a status report to the Film Commission to evaluate the success of the program, and possibly negotiate a new agreement with 134 Golden Gate LLC regarding subsequent years

- 10) Film Office will work with 134 Golden Gate LLC to determine the rent for each space, approximately \$1 - \$1.50 per square foot; each space will be evaluated separately for desirability or disadvantages

Thank you for evaluating this proposal. We feel this program affords benefits to the San Francisco Film Commission, City and County of San Francisco and SF film production community. We do not intend to offer services already offered by local non-profits. All services offered to "Incubators" are already available to all filmmakers through the Film Office. Additionally, within the proposal, we detail a possible solution to streamline the student permit process, which will ultimately benefit both students and the Film Office.

Please consider how this program will:

- Provide positive PR to SFFC as a supporter of local, independent filmmakers (Filmmakers will be required to credit the SFFC and Incubator Program in finished work)
- Strengthen the crew base of available, qualified filmmakers
- Regain SF's reputation as a mecca for independent film, in turn driving steady production and work for SF filmmakers, ultimately encouraging larger productions to base here as creative talent will be firmly entrenched and invested in SF
- Bolster SF's reputation of being on the forefront of media production, encouraging existing and start-up production companies to base in a "hot bed" of media innovation
- Based in the mid-market area, this project directly supports the Mayor's Office initiative to improve the neighborhood, along with the goal to re-define the area as a center for the arts

1. About The Space: 134A Golden Gate located between Jones and Leavenworth Streets, 2 blocks west of Market Street; Powell Street BART station 3 blocks away; Civic Center BART Station 2 blocks away. See attached MUNI maps to review the many lines that provide service close to 134 Golden Gate from all over the City

- a) Currently 10 offices are ready and available to be occupied
- b) Additionally: Two rooms, each approximately 200 square feet, could be converted to offices for little to no cost
- c) Approximately 2,200 square foot open space and a approximately 750 square foot secondary office space available to be rented to Incubator tenants as is or divided into smaller spaces; ideally this space will be rented to one production as is, however an architecture firm has expressed interest (pro bono) to design modular cubes to possibly rent portions of the space
- d) Approximately 2,000 square foot common area also available for special events to Incubator tenants

- e) Additional conference room, which is approximately 300 square feet, which will remain a common area for incubator tenants
- f) Communal kitchen available for all tenants, equipped with sink, ample cabinet and counter space and a dishwasher
- g) 134A Golden Gate is ADA complaint
- h) Each restroom contains 3 stalls and 3 sinks with ADA compliant facilities
- i) There is an elevator in the building
- j) The SF Film Museum has expressed a commitment to participate, using the storefront, stairwell and hall as gallery exhibition space
- k) Current tenant of space: The Community Benefit District occupies one office and is the sole remaining tenant. They have a short-term lease that expired in October last year and are currently month-to-month
- l) Sub-lease tenants will be provided with contact information for a property manager if maintenance is required during business hours; in case of emergency after hours, an emergency contact will be established who is granted authority by Golden Gate LLC to assess the situation and proceed accordingly; tenants are expected to always call 911 immediately when appropriate

2. Proposed Eligibility Criteria for Incubator (sub-lease holders):

- a) Applicant is at least 21 years old
- b) Applicant is actively engaged in a film or video project of any genre and in any stage of production; or, has a proven body of successful previous work
- c) Film Office will propose possible criteria for subsequent years, specifically if incubator residents will have the option to renew their one-year lease, at a later date

4. Proposed Evaluation Criteria:

- a) Priority will be given to: Graduates of the FilmHouse Residency Program; projects that demonstrate a high likelihood of being brought to completion; residents of San Francisco; applicants with a significant connection to San Francisco (for example, the project is shooting in San Francisco, or involves San Francisco in a meaningful way at one or more stages of production); Feature films and documentaries
- b) Applicant has clearly articulated his or her intended accomplishments for incubator
- c) Applicant expresses intention to contribute to or support the communal nature of the program

5. Proposed Restrictions:

- a) No SFFC employees or members SFFC Commission members may apply
- b) Filmmaker may not be a full-time student

6. Proposed Requirements To Maintain Eligibility:

- a) Must pay rent on schedule via the Film Office on-line credit card system
- b) Must obtain film permits for any filming when required
 - I. Film Office staff will meet with project managers for each tenant to identify when / if permits are required or how permits can be condensed or avoided through simple adjustments, a service currently available to all filmmakers
 - II. Film Office will actively assist incubator tenants navigate the permit process when multiple City permitting jurisdictions are involved, as the Film Office does with all permit applicants
- c) Must maintain basic cleanliness and not disturb neighbors because of excessive noise - established City allowances for decibels will be followed per building code standards
- d) Incubator tenant responsible for insuring sub-leased space and personally owned equipment; proof of insurance and notices of cancellation must be sent directly to Film Office
 - I. Currently working with private partners to assist Incubator tenants to meet insurance requirements for coverage necessary for the building, and minimum coverage for film permits in one policy
- e) Breach of the sublease terms may result in termination and eviction.
- f) Sub-lease nullified once rent payment is 30 days late; possible late fee structure to be established with assistance from Department of Real Estate following existing City rules

7. Possible Benefits to Incubator Tenants and SF Film Community:

- a) Use of communal space for any special gathering, activity, screenings or the like to be approved and scheduled with Film Office; considering minimal cost passed on to tenant depending on the scope of the event; clean-up after event to be completed by the host promptly after event's completion
- b) When not rented for a special event, informal exchanges of ideas in all communal space strongly encouraged

- c) Scheduling mechanism to be developed for use of the (smaller) conference room for no extra charge to tenants; conference room cannot be used during scheduled, paid for events; use of the room on first come- first serve basis when not reserved
- d) Film Office will work with neighboring parking lots to possibly help negotiate affordable monthly rate for incubator tenants
- e) Considering pursuing creating new category for low cost film permits for all feature films with budgets under \$500,000; this will ultimately require approval from Board of Supervisors
- f) Office staff to maintain specified office hours for incubator tenants, while processing student permits: 1 afternoon per week for 2 -3 hours; this will alleviate Film Office demands created by student permits and give students and instructors a clear, consistent schedule while simplifying the process; also, students from all area schools will have an opportunity to mingle with their peers from different schools, as well as meet independent filmmakers
- g) During proposed office hours, Incubators have opportunity to take advantage of Film Office resources as all filmmakers do: Film Office staff will meet with project managers to identify when / if permits are required or how permits can be condensed through simple adjustments, and assist navigating the permitting process when multiple jurisdictions are involved, a service currently available to all filmmakers
- h) Bullpen and office environments are in constant demand for commercial film, television and still shoots: these productions could potentially help offset the cost of rent to tenants by compensating for use of their spaces as film locations; with tenant approval, SFFC can actively market these spaces; all compensation to be adequately divided among affected Incubator tenants; SFFC will not be compensated and film friendly office space, which is a location need always in high demand, will be established for the production community

8. Security: As a neighborhood in transition, security is a priority. We have consulted with members of the SFPD for recommendations to upgrade and maximize existing security. One of the consultants patrolled this neighborhood for twenty years as part of his tenure.

- a) Additional Security – Identify costs and negotiate with landlord regarding costs
- b) Considering camera mounted at front door connected to a monitor in the kitchen or common area
- c) SFPD – considering encouraging regular visits from the SFPD. Offer a place where they can use the restroom; get a hot cup of coffee, or just “take a load off” for a few minutes; provide SFPD with front door code

- d) Considering obtaining encroachment permit allowing for signage and/or foliage (planter boxes) to be displayed on the sidewalk during business hours - this could help deter loitering directly in front of the building
- e) Regularly hose down sidewalk directly in front of building (there is a spigot for this) – perhaps establish a volunteer schedule among tenants for this task

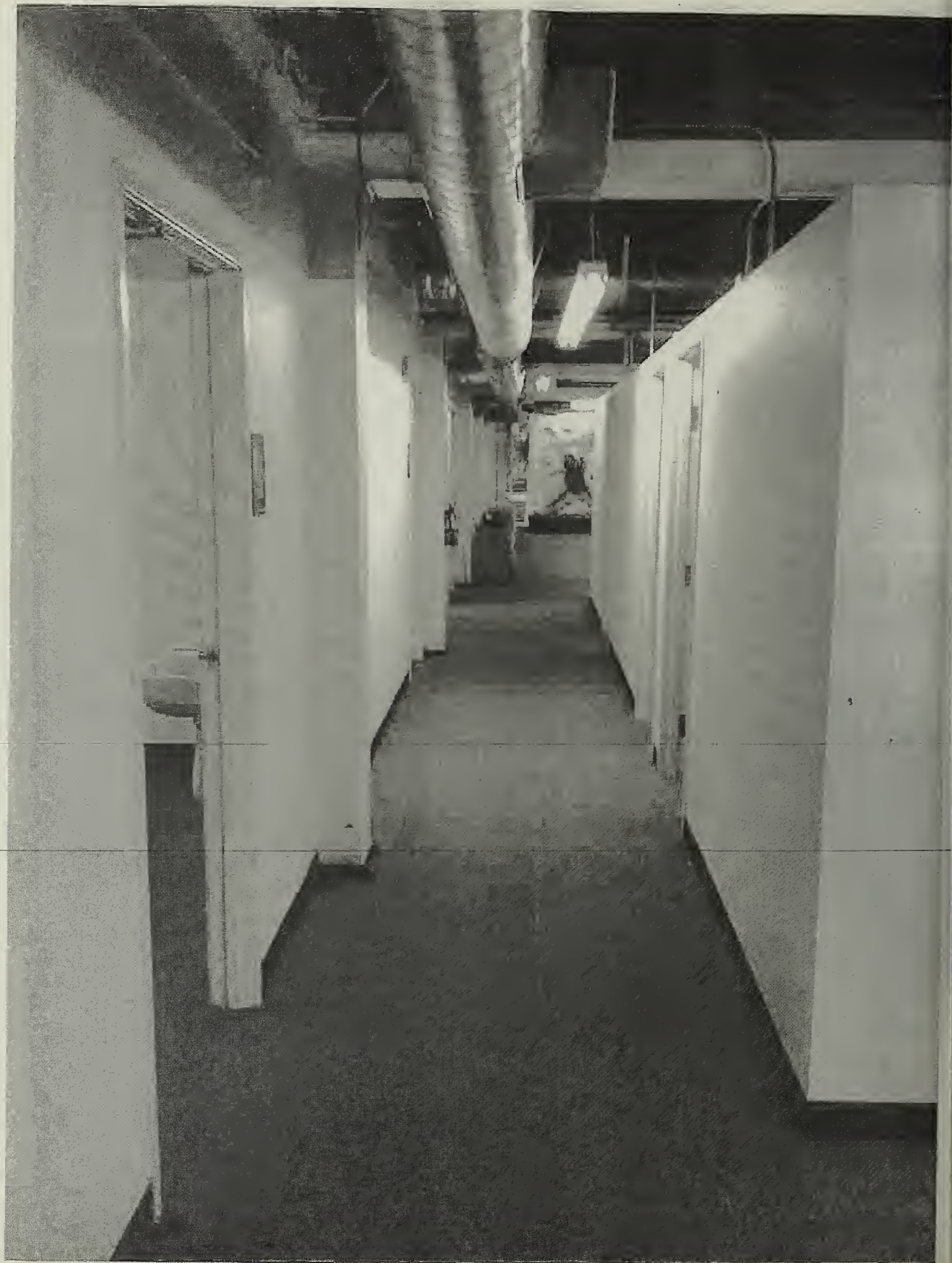
9. Information About Upstairs Tenant: Hyde Street Community Center, The Tenderloin Outpatient Clinic: Providing Community Mental Health Services to Adult Residents of the Central City of San Francisco since 1975

- a) Currently in a long-term lease that has 4 years left; otherwise, there are no leases in place
- b) This tenant does not have access to any of the proposed SFFC space; patients enter through 134, a separate door
- c) Hours of operation: Monday, Wednesday, Thursday, Friday 9-5 / Tuesday 9-2

10. Needed Donations:

- a) Furniture for communal areas (tenants will have to furnish their rented space)
- b) Kitchen items: refrigerator (dishwasher is included), coffeemaker, microwave etc.















2011-2012 San Francisco Film Office Budget Proposal DRAFT

REVENUE

Permit Fess Collected (projected and increased)	\$155,625
Hotel Tax (Grants for the Arts)	\$400,000
Total Revenue	\$555,625

EXPENSES

Salaries (3 positions)	\$278,400
Fringes	\$109,520
Salaries Subtotal	\$387,920

Professional & Specialized Services

Property Rent	
Estimated Rent for FilmHouse Residency Program	\$ 36,000
*Set Aside Rent for Possible Warehouse Stage Space	\$ 71,620
Rent Subtotal	\$107,620

Promotions & Travel

Advertising/Promotions/Graphics (for Trade Mags, Events, Festival Ads, Promotional Materials)	\$35,400
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Travel (to trade shows, festivals & to meet with Producers)	\$ 7,085
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Subtotal Promotions & Travel	\$42,485
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Film Office Expenses

Subscriptions & Dues (Publications, AFCL, FLICS, IMDB)	\$ 1,300
Office Expenses (shipping, printing, paper, stationary, office supplies)	\$ 1,500
Copy Machine	\$ 4,000
Reel Scout Digital Location Liabrary Maintenance Fee	\$10,800

Film Office Expenses Subtotal	\$17,600
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TOTAL EXPENSES:	\$555,625
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SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail sotf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 – 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102; telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the City accommodate these individuals.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org



San Francisco Film Commission
1 Dr. Carlton B. Goodlett Place, Room 473
San Francisco, CA 94102

SF Public Library/Main Branch
Government Information Center
ATTN: Therese Cason
100 Larkin St
San Francisco, CA 94102



SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE MARCH 28, 2011 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Saritzky called the meeting to order at 2:06pm.

ROLL CALL

Commissioners Present:

William Adams
Melanie Blum
Denise Bradley-Tyson
Peter Bratt
Debbie Brubaker
Don Canady
Marlene Sharon Saritzky
Villy Wang

Commissioners Absent:

Joan Chen
Robert Morales
Lorrae Rominger

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APPROVAL OF THE MINUTES FROM THE FEBRUARY 28, 2011 MEETING (ACTION ITEM)

Commissioner Bratt made a motion to approve the minutes of the February 28, 2011 meeting. Commissioner Brubaker seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Saritzky announced that there were three independent films coming to San Francisco. One, *Big Sur*, was set to begin filming in April, one is hoping to begin work in May and a third in June.

Public Comment was taken.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Susannah Greason Robbins informed the Commission that currently 32 permits had been issued for 62 days in March. This compared to 2010 where 42 permits for 92 days were issued. The projects that have filmed in March include Good Morning America, Precinct 17 and Wheeler Dealer.





SAN FRANCISCO
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Executive Director Greason Robbins then outlined her accomplishments since the last meeting:

- Scouted warehouse space in order to find additional stage space for film productions.
- Toured additional City owned spaces that may work as office and/or storage spaces for the upcoming independent films.
- Met with Supervisors Farrell, Mar and Chu regarding her goals to bring more filming to SF and how she hopes to go about this. She reported that all three Supervisors seemed receptive.
- Spoke with the Northern California Production Council (NCPC) lunch to discuss establishing a discount with their members for productions working in San Francisco.
- Spoke at the Northern California Screenwriters Association educating their membership about what the Film Office does. She highlighted cost saving ideas for them to think about when writing their scripts.
- Went to Sacramento on March 21 to support Amy Lemisch from the California Film Office while she gave a presentation at the Joint Oversight Hearing of the Assembly Committee on Revenue & Taxation and Assembly Committee on Arts, Entertainment, Sports, Tourism, and Internet Media. The hearing was a review of California's Tax Credit program with testimony from labor, small businesses and local film offices. Executive Director Greason Robbins gave testimony during the public comment portion of the hearing.
- Spoke on a panel for the San Francisco Travel Association at their 6th Annual Northern California Visitor Industry Outlook and Marketing Conference about the Commission's efforts to "get creative" during this challenging economy.

Public comment was taken.

PROPOSAL FOR FILM "INCUBATOR" PROGRAM AT 134A GOLDEN GATE (ACTION ITEM)

Executive Director Greason Robbins introduced the Incubator as a way for the Commission to provide a collaborative space where filmmakers can work together. She noted that the graduates of the Commission and Film Society's FilmHouse Residencies program had stressed that the collaborative aspect of the program was the most beneficial aspect. Executive Director Greason Robbins told the Commission that she believes the proposal will not only benefit filmmakers but will also help to strengthen the local crew base and re-establish San Francisco as a destination for independent filmmakers. Finally, she pointed out that the building is located in the Mid-Market area which is currently undergoing a rebirth as a place for arts related businesses.

Executive Director Greason Robbins told the Commission that the Office was fortunate to have found a property owner who is an advocate for the arts and is willing to offer the space to the Commission at no cost for a one year trial basis. She said that because of this offer she believes that this is a perfect opportunity for the Commission implement the Incubator trial basis and evaluate the program's successes before being asked to put up any capital from the Office's budget.

President Saritzky introduced Craig Larsen, the building owner, to the Commission, thanked him for the generous proposal and asked him to come to the podium to assist in answering various questions the





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Commissioners had. Mr. Larsen thanked her and told the Commission that he believes this is an exciting program and will help to energize the neighborhood.

President Saritzky asked Mr. Larsen when he had begun working with the Commission. He said discussions had begun in January.

President Saritzky asked if the rent would be negotiable for the tenants. Executive Director Greason Robbins replied that no rent had been established but that the Office is hoping to charge between \$1.00 and \$1.50 per square foot. She said that the rental rates for participants would be non negotiable.

Commissioner Wang thanked Mr. Larsen for bringing this opportunity to the Commission. She expressed concerns about the risks associated with being a landlord and asked the Office how they anticipated implementing and marketing the program and if they felt that they could keep the facility fully leased. Executive Director Greason Robbins acknowledged that the initial development and execution of leases would be time consuming but not any different than the work the office routinely does in assisting various productions when negotiating leases with other City departments. She also said that initial reaction has been positive and that she believes interest in the space will allow the office to keep the space full.

Commissioner Wang asked if the space was furnished. Executive Director Greason Robbins explained that tenants would be responsible for furnishing their offices but that the Film Office would be looking for donations to help furnish the common space.

Commissioner Wang said that with the excitement from the community that Executive Director Greason Robbins had noted she believes that more energy will be required from the office to develop additional programs and to expand the incubator beyond its current conceptual level. She asked what realistic steps the office would take to do this. Executive Director Greason Robbins said that the Film Office's role is limited to that of a landlord. The Office would be hesitant to provide services that would impact other local organizations that already specialize in doing so. Executive Director Greason Robbins stated that she expects Filming Coordinator Christine Munday to spend approximately two to three hours per week facilitating the incubator.

President Saritzky asked what the potential occupants' rental rates would be. Mr. Larsen said he was hoping to help the Commission keep the rates from \$450-\$700/space.

Commissioner Bratt expressed his support of the proposal and commended the Film Office for thinking outside of the box. He told the Commission that he currently rents an office at a similar space and finds it very beneficial. He sees pitfalls with one occupant staying in the space for years without completing any projects while others are unable to get into the space and hopes the regulations will address such potential pitfalls. Commissioner Bratt also said that it is important that the Commission develop a matrix upon which to develop the programs success as the Commission will be asked to consider continuing the project in the future.





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Commissioner Adams told the Commission that he had the opportunity to tour the space on Friday and believes that Mr. Larsen is presenting the Film Office with a win-win situation that accepts the challenge given to the Commission by Mr. King to become more innovative and active in the local filming community.

Commissioner Brubaker compared the proposal to the very successful Film Center program in Oakland and expressed a belief that their success is a positive sign for the Film Office's ability to keep the space fully occupied.

Commissioner Blum said that the Presidio Film Centre has been fully leased with a waiting list for eleven years. She said that she sees pitfalls associated with the Commission acting as a landlord and has concerns around liability and insurance. Deputy City Attorney Varah told the Commission that the City Attorney would work with the Risk Manager to address the levels of required insurance and to identify affordable policies for the tenants to acquire.

Commissioner Blum added that while the space is wonderful she has concerns about security based on the neighborhood. She also noted a lack of parking. Commissioner Blum asked what the Office would do to ensure the safety of the tenants. She also expressed concerns about adding the common area as a load factor in the rent because she believes that \$1.50/sq foot exceeds most of the target tenant's budgets. She noted that when the Film Centre offered space at this rate they had trouble finding tenants. Finally, she questioned if the time allotted to facilitating this program would take away from the Commission's primary goal of increasing production days in the City and County. Executive Director Robbins told the Commissioners that there is currently a code required to get into the building and that the office is working with Mr. Larsen to investigate installing a camera and monitor. She also pointed out the portion of the proposal which discussed a partnership with the SFPD allowing them access to the restrooms and kitchen with the knowledge that this will increase their visibility in the building's vicinity.

Commissioner Canady stressed that safety is a concern in any urban area and he doesn't believe there are any exceptional concerns in this area.

Commissioner Bratt addressed Commissioner Blum's concerns about the Commission losing focus of its main goal. He suggested that the Commission develop a matrix to track how many staff hours the program is taking vs the production days it is creating to see if it is a success or distraction.

Commission Bradley-Tyson told the Commission that she liked the space when she visited it. She said that while she had liability concerns she is confident that they will be adequately addressed by the City Attorney. She expressed concern on the administrative load that would be added to the Filming Coordinators. She also asked what the selection process would be should the interest in leases exceed the spaces available and what the lengths of the terms would be. She stressed her concerns that all of these items be addressed before any tenants begin to occupy the space. She suggested that the Commission adopt a clear and transparent business model.





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FILM COMMISSION

President Saritzky asked the Office about Section 4 which called for prioritization of projects with a "high likelihood of being brought to completion" and asked how this would be determined. She also asked if there would be a grievance process established. Executive Director Greason Robbins said she was looking for feedback on Section 4 and hopes the Commission has suggestions on how best to review and select tenants. Commissioner Wang referred back to her original comment asking about the development of a "program" by the Film Office because it would be unfair to develop selection and implementation processes independently of each other.

Commissioner Wang asked if the Commission could approve the proposal in "good faith" but reevaluate the process details.

Deputy City Attorney Varah outlined the options available to the Commission:

1. The Commission can authorize the Executive Director to negotiate the lease and establish the criteria for selection and implementation of the program.
2. The Commission can authorize the Executive Director to begin lease negotiations while reserving the right to establish criteria and an application process that could be a part of the sub leases.
3. The Commission could authorize the Executive Director to begin to negotiate the lease but require final approval by the Commission before the lease is fully executed.
4. The Commission could authorize the Executive Director to begin lease negotiation and assign a Commissioner to work with the office to establish selection and implementation criteria and then report back to the Commission.
5. The Commission could authorize the Executive Director to finalize the lease consistent with the proposal but reserve the right to amend and further flesh out other aspects of the proposal.

Public Comment

Lance Hoffman, Locations Professional, told the Commission that he believes this is a good idea that is long overdue. He reminded the Commission of Saul Zaenz's incubator space that provided space to a number of projects that received Academy Awards. He sees this as a great way to continue to improve San Francisco's image as a film friendly city.

Peter Quartaroli, Table 21 Films, introduced himself as a prospective tenant who lives in San Francisco. He told the Commission that he has had to leave San Francisco a number of times in order to make his films. On his last film he leased space in a similar space in Chicago and found it to be an immeasurable help. He assured the Commission that he didn't believe the security concerns would be an issue. Mr. Quartaroli urged the Commission to approve the proposal and keep the local community working.

Amy Cohen, Office of Economic and Workforce Development (OEWD), reminded the Commissioners that she had met many of them as part of OEWD's effort to revitalize the Mid Market area round film television and the arts. She told the Commission that OEWD is thrilled that this could be one of the first projects in the area planting the seed for the burgeoning arts community. Ms. Cohen told the Commission that the Box Theatre





SAN FRANCISCO
FILM COMMISSION

created a similar office space collaboration for theatre professionals and is having success in finding renters. She told the Commission that ACT, Burningman, the San Francisco Film Museum and BAVC are all looking at the area as well. She assured the Commission that the City has a multipronged approach to revitalizing the neighborhood that will ensure that the neighborhood gets even better.

Commissioner Canady left at 3:20pm

Sophia Rivera, San Francisco Resident and City College Graduate, expressed her support of the project and its potential to insure that she and her fellow graduates are able to continue to find work in San Francisco.

Paul Orgin, a Writer and Director, informed the Commission that he is currently developing a 3 million dollar film centered in the tenderloin and if passed would hope to participate in the Incubator Program. He said that he supports the proposal and sees no reason against adopting it.

Diane, a Filmmaker, expressed her support for the project. She told the Commission that she believed the additional incentive provided by this program would allow a number of projects interested in filming in San Francisco to do so.

Jeremy Shaefer, a Filmmaker, told the Commission that he works locally in post production, editing and sound. He told the Commission that the availability of an Incubator is very powerful and would be beneficial to individuals facing isolation at a traditional office. He pointed out that it would help filmmakers look legitimate when interviewing staff, holding castings etc.

Babette Hogan, a documentary Director and Producer, told the Commission that she is consistently looking for an office space in order to allow her to utilize interns etc. She expressed her support of the proposal and asked the Commission to adopt it, in turn making San Francisco the flagship location for such opportunities for filmmakers.

Tom King, Amending Angel President and Founder, expressed his surprise that such a collaborative space did not already exist. He told the Commission that while he supports the idea he has concerns about the lease. He said he felt the time frame was rushed and wants to ensure the Commission never puts itself in a situation where they would be responsible for unpaid rents. He agreed that the neighborhood was problematic due to safety concerns and suggested the Commission look for space in the Presidio instead.

JET Julia Ellis Tomiawa, SF Resident, told the Commission that the project was a "dream" and would be an incredible opportunity establishing San Francisco as the place of the future of filmmaking. She stated that there are a number of residents with the talent, tools and knowledge to be successful that just need the space and support of the community.





SAN FRANCISCO
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Executive Director Greason Robbins told the Commission that she had also received the support of Mayor Lee and Jennifer Matz, Director of the Office of Economic and Workforce Development.

Commissioner Bradley made a motion authorizing the Executive Director to move forward with lease negotiations in good faith and authorizing President Saritzky and Commissioners Blum and Wang to work with the Office to develop selection criteria. Commissioner Bratt seconded the motion. Public comment was taken. A roll call vote was taken

Commissioner Adams – Yes
Commissioner Blum – Excused
Commissioner Bradley-Tyson – Yes
Commissioner Bratt – Yes
Commissioner Brubaker – Yes
Commissioner Canady – Absent
Commissioner Chen – Absent
Commissioner Morales – Absent
Commissioner Rominger – Absent
Commissioner Saritzky – Yes
Commissioner Wang – Yes

The motion passed.

2011/2012 BUDGET (ACTION ITEM)

Executive Director Greason presented the budget to the Commissioners. She noted an increase in fringe expenses as required by employment costs and an increase in expected rent to provide space for the FilmHouse Residencies program noting that the Film Office anticipates additional costs to move the program to a new location.

President Saritzky noted that there was a large increase in promotions and travel costs. Executive Director Greason Robbins said that she would be attending more tradeshow.

Commissioner Wang asked how the office was accounting for the added office expenses at the Incubator space in the budget.

Commissioner Brubaker made a motion to approve the budget. Commissioner Blum seconded the motion.





SAN FRANCISCO
FILM COMMISSION

Public Comment was taken.

Tom King, Amending Angel President and Founder, had the following comments:

- Believes salaries and fringes should be reduced
- Asked how permit revenue was calculated
- Questioned if support of the FilmHouse Residency program was necessary
- Noted there were no insurance costs listed
- Asked what would happen if we didn't make the expected revenue
- Asked for greater detail in the Promotions and Travel section of the budget
- Expressed concerns that travel costs aren't adequately funded and said that he believe the Executive Director and Commissioners should travel to Los Angeles on a monthly basis.
- Expressed concerns that office expenses are too low
- Asked if the copy machine was on a lease
- Expressed concerns that the costs for the digital photos files are too high

The motion passed unanimously.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Bratt made a motion to adjourn the meeting. Commissioner Brubaker seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 3:48pm.



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Yesterday

Susannah.Robbins... Tue 4:48 PM
Film Commission Meeting cancell...**Film Commission Meeting cancellation**

Susannah.Robbins@sfgov.org [Susannah.Robbins@sfgov.org]

Sent: Tuesday, April 19, 2011 4:47 PM**To:** Joel Reamer [jreamer@AFTRA.com];
Adine.Varah@sfgov.org; sfpdfilm@aol.com;
SF Docs; Nicole.Wheaton@sfgov.org;
jimsod1750@yahoo.com; James.Baldocchi@sfgov.org;**Cc:** Laurel.Barsotti@sfgov.org; Christine.Munday@sfgov.org

Please be advised that the Film Commission Meeting scheduled for Monday, April 25th, has been cancelled.

Best regards,

Susannah Greason Robbins
Executive Director San Francisco Film Commission
City Hall, Room 473
1 Dr. Carlton B. Goodlett Pl.
San Francisco, CA 94102

415-554-6241
415-554-6503 Fax

www.filmSF.org

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SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: May 23, 2011
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the March 28, 2011 Commission meeting. (Explanatory Document: DRAFT 3.28.11 Minutes (pdf))

Action

3. PRESIDENTS REPORT

By President Marlene Sharon Saritzky

This report is to allow the President to report on recent Film Commission activity and to make announcements. This report shall include a special welcome to the Film Commission's newest member, Commissioner Jon Rubin.

Discussion

4. STAFF REPORT

By Executive Director Susannah Greason Robbins.

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements. This report will also include an update about the San Francisco Film Collective at 134A Golden Gate, including a status of pending lease negotiations, the application and guidelines. It will also include latest outreach ideas to bring more productions to San Francisco. (Explanatory Documents: SF Film Collective Application (pdf), Diagram of 134A Golden Gate SF Film Collective Space (pdf), SF Film Collective Proposed Rents Spreadsheet (pdf), SF Film Collective One Sheet for Tenants (pdf), SF Film Collective Guidelines (pdf))

Discussion



- 5. DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR, IN CONSULTATION WITH THE CITY ATTORNEY'S OFFICE AND DEPARTMENT OF REAL ESTATE, TO ESTABLISH A TEMPORARY SUBLEASE FROM THE CITY (NOT TO EXCEED 6 MONTHS) WITH THE CURRENT TENANT OF 134A GOLDEN GATE.** **Action**

This is a proposal that the Film Commission explore, in consultation with the City Attorney's Office and Department of Real Estate, options to allow the North of Market Tenderloin Community Benefit District, the current tenant of 134A Golden Gate, to temporarily sublease a portion of 134A Golden Gate from the City for a limited time as that tenant looks for alternative office space.

- 6. GENERAL PUBLIC COMMENT** **Discussion**

- 7. ADJOURNMENT** **Action**

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.

SF FILM COLLECTIVE

PROVIDED BY THE SAN FRANCISCO FILM COMMISSION

APPLICATION FOR SUB-TENANCY

Primary Applicant Name:

eMail:

Phone:

Current address:

Street:

City:

State:

Project title:

Applicants role on the project:

Estimated completion date:

Names of Team Members if the office will be shared: (attach a separate sheet if necessary)

NAME

PHONE

EMAIL

ROLE

Please attach:

- 1) Project summary (150 words or less)
- 2) One-page project budget with sources of revenue, indicating committed, pending, and expenses.
- 3) Promotional material or relevant visual aids for your project
- 4) Applicant bio (150 words or less)

Following are requirements for all applicants:

21 years of age or older

Applicant has, or will obtain, a valid SF Business Registration prior to signing sublease

Obtain and maintain necessary insurance (detailed in sublease) prior to occupancy

Actively engaged in a film, video, web television or multi media project

Project has a significant connection to San Francisco

Type of project:

Expected duration of finished project:

What do you hope to accomplish while a Member of the SF Film Collective?

What are your expected outcomes from participating in the SF Film Collective?

If your project is in **pre or primary production**, list anticipated filming locations within San Francisco. What other locations do you anticipate using for filming? What is the anticipated time frame for filming your project?

What is the project's connection to San Francisco?

Do you have a website? Please list:

What special skills or resources do you possess, making you a valuable resource in the SF Film Collective?

Please list at least two professional contacts as references:

NAME	DURATION KNOWN	NATURE OF RELATIONSHIP	PHONE OR EMAIL
------	----------------	------------------------	----------------

Please indicate your first, second and third choices for office space. Reference addendum (x):

1)

2)

3)

Additional Comments / Notes or pertinent circumstances:

Page 2 of 2



Page 2 of 2

SF Film Collective

Provided by the San Francisco Film Commission

Rentable Offices				
Office	Dimensions		Square feet	Sub-lease rent cost per month *
A	15	20	300	\$370
B	15	14	210	\$265
C	15	14	210	\$265
D	32	16	512	\$605
E	11	16	176	\$280
F	11	16	176	\$280
G	11	11	121	\$205
H	11	11	121	\$205
I	11	11	121	\$205
J	22	34	748	\$825
K	37	60	2220	\$2,225
L	7	10	70	\$120
Subtotal Office Sq. Feet			4985	
Target sub-lease rent collected monthly				\$5,850
*Includes estimated: utilities \$650 / month & janitorial \$200 / month				

Shared Space				
	Dimensions		Square feet	
M	10	69	690	
N	37	53	1961	
P	11	7	77	(ADMIN OFFICE)
Q	11	17	187	
Bathroom 1	11	16	176	
Bathroom 2	11	16	176	
Kitchen	11	16	176	
Common Area / Electric			1301	
Subtotal Shared Space Sq. Feet			4744	
TOTAL RENTABLE OFFICE SQ. FT.			4985	
TOTAL COMMON SPACE SQ. FT			4744	
TOTAL FLOOR AREA SQ. FT			9729	

Rent Due Monthly (includes heat)	\$5,000
Target Monthly Surplus	\$850
(Allocated for remaining utilities, janitorial & possible maintenance / upkeep)	

SF Film Collective

Provided by the San Francisco Film Commission

The SF Film Collective, provided by the San Francisco Film Commission, has the potential to help nurture the local independent and documentary film communities. The goal of the Film Collective is to provide low cost office space allowing local pioneers in independent and documentary production to advance their projects, interact and draw inspiration or knowledge from their peers, and ultimately bring more production to San Francisco.

In addition to providing affordable office space, the Film Commission will provide services for the Collective which are already available to ALL filmmakers: including the *Vendor Discount Program*, guidance for the *Scene In San Francisco* Rebate Program, obtaining permits (including ways to minimize costs) and location advice. However, tenants will have the added benefit of a representative (Christine Munday) from the Film Office on-site and available for drop-ins at least one afternoon per week.

The success of this project depends on residents' fairness, kindness and communal spirit. Consideration such as cleanliness, avoiding excessive noise and respect for the following guidelines is essential for the Collective to continue and thrive.

- Tenants of the Collective sublease individual offices with a one year commitment.
- Communal spaces are for all tenants to use.
- The conference room is shared, with a sign up sheet (accessible on-line) allowing three-hour blocks. If the room is not reserved, tenants may occupy on a first come first serve for a maximum of one hour when others are waiting.
- Tenants will have rotating jobs: taking the trash to the curb on pick-up day, and hosing down the sidewalk. The schedule will be determined with input from selected tenants.
- When using the kitchen, tenants will keep it tidy and respect the property of others.
- With help from the Film Commission, tenants are required to obtain necessary permits when filming on public property. The Film Office will provide guidance through this process and work to eliminate common misconceptions which make permits seem daunting or unapproachable.
- Tenants are expected to be vigilant to help safeguard the security and safety of the Collective and use good judgment when inviting guests into the Collective.

The Film Commission is excited to launch the SF Film Collective, building on their mission to foster creative minds towards shaping the future and economic health of filmmaking in San Francisco.

SAN FRANCISCO FILM COMMISSION COLLECTIVE PROGRAM
SF Film Collective

134A Golden Gate Avenue / San Francisco / California

The mission of the SF Film Collective Program is to provide affordable office space to emerging filmmakers and creative professionals with meaningful ties to San Francisco, thus supporting the economic health of the film production industry in the City.

The Facility and the Workspace Subleases:

In order to provide space for the SF Film Collective Program, the City (as tenant) is entering into a master lease for premises located in the basement of the building at 134A Golden Gate Avenue, San Francisco, California. Those master premises are comprised of a number of individual offices, as well as common space, including a conference room, restrooms, a kitchen, a bicycle storage room and a meeting area. Each participant in the SF Film Collective Program will enter into a sublease with the City for a designated work space, as well as access to and use of the shared in common with other participants.

Use of Space:

Dedicated office space shall be used as workspace only, and for the sole purpose of conducting the production related business for the project as proposed and accepted during the application process. Office space cannot be shared with other parties or projects without prior approval from the Film Office. If an accepted participant finds their project changing significantly from the project described in the original application, the participant must notify the Film Office in writing, detailing the changes and focus of the project. Significant changes do not jeopardize the validity of participant's sublease. However, failure to notify the Film Office of significant changes to the scope, focus or goal of the project could jeopardize the participant's current sub-lease and consideration for renewal.

Eligibility:

Applications are available to all who satisfy each of the following criteria:

- The applicant is at least 21 years old.
- The applicant is actively engaged in a film, video, web television or multi-media project.
- The project has a significant connection to San Francisco.
- The applicant has obtained, or is in the process of obtaining a valid SF Business Registration. Proof of Registration will be required to sign a sublease.
- The applicant can provide the insurance coverage required by the sublease. Proof of insurance will be required before the applicant can begin using the subleased workspace.

Priority:

All are encouraged to apply. Special consideration will be given to (in order of priority):

- 1) Projects being filmed / produced primarily in San Francisco
- 2) Projects set primarily in San Francisco.
- 3) Projects demonstrating a likelihood to have a positive effect on the SF economy
- 4) Residents of San Francisco
- 5) Graduates of the FilmHouse Residency program, a joint program of the San Francisco Film Commission and San Francisco Film Society.

Restrictions:

- San Francisco Film Commission office employees and Commissioners currently serving on the SF Film Commission may not apply
- Filmmaker may not be a full-time student

The following types of productions may not apply: pornographic productions, or a production for which records are required under Title 18 United States Code section 2257, to be maintained with respect to any performer in such production.

Nondiscrimination:

The San Francisco Film Commission encourages and welcomes filmmakers from all backgrounds to apply. The San Francisco Film Commission does not discriminate with regard to age, race, gender, sexual orientation, disability, religion, marital status, or national origin in its application policies.

Application Process; Review Panel; Annual Review

Applications shall be completed and submitted to the Film Office by 5pm Wednesday, June 1, 2011. Applicants are encouraged to submit applications via email to: film@sfgov.org. Applicants will receive confirmation of receipt by email. Applicants who wish to apply in person must deliver application to the Film Office no sooner than Wednesday June 1, 2011 at 9:00am and not after Wednesday June 1, 2011 at 5:00pm. Applicants needing other options for delivery must contact the Film Office at 415.554.6241 or film@sfgov.org.

Designated Film Commissioners and Film Office staff will review applications and award subleases at its sole discretion. Applicants who are selected to participate in the program will be notified in writing by Film Office staff.

Applicants who are not granted a sublease during the initial selection process will automatically be added to a wait list. The wait list for each term is valid for that term only. Applicants wishing to wait-list for subsequent terms must reapply each term.

If an office space becomes available before the next scheduled annual review, a wait list candidate will be offered the space at the sole discretion of designated Film Commissioners and Film Office staff as detailed above. All applicants granted subleases from the wait list will be granted a sublease term equivalent to the number of months remaining until the next scheduled annual review.

If the SF Film Collective continues beyond the first year, designated Film Commissioners and Film Office staff will conduct a review of current projects and subleases and new applicants and will award renewals, extensions, and new subleases at its sole discretion. During each annual review, all existing subtenants desiring to renew or extend their subleases must re-apply.

Basic Sublease Terms:

- Use. Use will be limited to the purposes described above. Sleeping or camping in or otherwise “inhabiting” the space is prohibited and will result in termination of the sublease.
- Rent. Rent will be a fixed fee based on the size of the dedicated office space, plus a share of the communal spaces. The rent is non-negotiable. Please see attached addendum for the cost to rent each space.
- Security Deposit. The equivalent of 2 (two) months of rent are required as a security deposit from each subtenant. The security deposit will either be returned, or written notification of charges incurred will be sent to tenants, within 30 days after the expiration or termination of the sublease.
- Sublease Commencement and Term. Subleases will generally be granted for terms of approximately one year.
- Hours. The facility will be open to participants between the hours of 6am and 12am. Common area events MUST be completed by 10pm.
- Shared Space. Participants will not be charged an additional rental fee for the use of the conference room or other common areas. Participants may use the common areas for activities which serve the approved project (such as fundraising, meetings, events and casting calls), provided such activities are pre-approved by Film Office staff. Use of the common areas will be subject to rules and regulations detailed in the sublease.
- Utilities and Services. Reasonable electrical, water, and sewer services to the premises and janitorial service to the shared space are included in the established monthly rent costs. Participants must take reasonable measures to maintain cleanliness in their dedicated workspace (including glass). Telephone and internet service will not be provided. Participants will be responsible for activating telephone or internet service. Activation, monthly fees and maintenance for any telephone or internet service will be at the sole cost of the participant.
- Mail Deliveries. Participants will not be provided mailboxes or permitted to receive regular mail service from the US post office.

- Other Terms and Conditions. Other standard City terms and conditions will apply, as detailed in the form of sublease to be provided by the Film Office.

Acknowledgement:

Participants are required to credit the San Francisco Film Commission in the completed work for which the sublease was granted. This includes websites and film credits. Failure to adequately credit the San Francisco Film Commission will result in immediate sublease termination and / or exclude both the participant and the project's team members from consideration for all Film Commission hosted programs and events.

Safety:

NOTE: This facility located in a transitional urban neighborhood where crime, particularly against personal property, is not uncommon. Participants are expected to be careful and use good judgment while coming/going. All participants, team members and guests are responsible for their own safety.



SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail sotf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 - 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102 telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the City accommodate these individuals.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org





SAN FRANCISCO
FILM COMMISSION

MINUTES OF THE MAY 23, 2011 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Saritzky called the meeting to order at 2:00pm.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley-Tyson
Debbie Brubaker
Robert Morales
Jon Rubin
Marlene Sharon Saritzky

Commissioners Absent:

Melanie Blum
Peter Bratt
Don Canady
Lorrae Rominger
Villy Wang

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APPROVAL OF THE MINUTES FROM THE MARCH 28, 2011 MEETING (ACTION ITEM)

Commissioner Morales made a motion to approve the minutes of the March 28, 2011 meeting. Commissioner Brubaker seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

President Saritzky informed the public that Commissioner Chen had submitted her resignation from the Commission to Mayor Lee. President Saritzky thanked Commissioner Chen for her years of service to the Commission. President Saritzky welcomed Commissioner Rubin to the Film Commission.

Public Comment was taken.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Susannah Greason Robbins informed the Commission that as of the meeting date 35 permits had been issued for 67 days in comparison to 35 permits for 61 days being issued in May 2010. She told the Commission that 39 permits had been issued for 108 days in April. This compared to April 2010 where 36





SAN FRANCISCO
FILM COMMISSION

permits for 88 days were issued. The projects that filmed in April and May included the feature film *Big Sur*, the television series *World of Jenks* and commercials for Chrysler and Fiat.

Executive Director Greason Robbins then outlined her accomplishments since the last meeting:

- Met with the Chronicle's Features Art & Entertainment Editor, Leba Hertz, and the Executive Datebook Editor, David Weigand, to talk about filming in SF. She noted that the meeting resulted in a article by Jesse Hamlin highlighting incentives on the front page of the Friday movies section.
- Spoke at March's SAG membership meeting about the state of filming in the Bay Area and the Commission's efforts to attract more filming.
- Spoke to SF Travel Association's Pow Wow group. The group consisted of 25 journalists from around the world.
- Purchased advertising in the Creative Handbook, the new "go to" guide in the film industry.
- Researched Studio Systems, an online tool which would allow the Office to track productions in development and be more proactive about attracting productions to San Francisco.
- Has been working with the Northern California Production Coalition to get production service companies to offer discounts to productions filming in San Francisco.
- Established a 5% discount with Virgin America Airlines for film professionals traveling to San Francisco.
- Got a promotional quote from Trish Hofmann, a Producer of *Hemingway & Gellhorn*, about working in San Francisco to post on the website and use in future promotional pieces.

Executive Director Greason Robbins updated the Commission on the SF Film Collective. She explained that the Department of Real Estate had been working with the property owner to draft a lease and that once that was complete the language for the subleases for the tenants would be finalized. Executive Director Greason Robbins showed the Commission the one sheet and application and said that Filming Coordinator Christine Munday was hosting tours of the space and invited Commissioners to attend.

Executive Director Greason Robbins informed the Commission that she would be attending the AFCI/PGA *Produced By* conference to promote the rebate program and filming in San Francisco. She told the Commission that this tradeshow was a new partnership between the PGA and AFCI to enhance the Locations Tradeshow making it a more valuable tool for both producers and film commissions. The conference will take place on the Walk Disney Studios lot and will feature more than 300 film commissions from around the world.

Finally, Executive Director Robbins informed the Commission that the independent feature film *Knife Fight*, starring Rob Lowe, would begin filming in June and *Hemingway and Gellhorn* had wrapped filming.

Commissioner Morales asked Executive Director Greason Robbins for an update on the status of the rebate program. She responded that she was still calculating the revenue from *Trauma* to justify additional funding for the program.





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FILM COMMISSION

Vice President Bradley-Tyson suggested that Executive Director Greason Robbins collect promotional materials from other Commissions to use for ideas and comparisons with our collateral.

President Saritzky asked Executive Director Greason Robbins to investigate other production listings while at the tradeshow before entering an agreement with Studio Systems to ensure that the Commission was using the best project.

Commissioner Brubaker informed the Commission that another feature film would be filming in Sonoma.

Vice President Bradley-Tyson asked how the Office was promoting the SF Film Collective. Executive Director Greason Robbins said that the Office was using the website, Facebook, Twitter, the Film Society and various message boards to get the word out.

Public comment.

Ed Lynch, business agent for Local 2785, informed the Commission that the project would have 5 total days of filming 3 of which would take place in Sonoma.

Nick Pasquariello, location scout, asked how he could visit the Collective space. Executive Director Greason Robbins told him to call the office to find out about the scheduled tours or to set up an individual tour.

DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR, IN CONSULTATION WITH THE CITY ATTORNEY'S OFFICE AND DEPARTMENT OF REAL ESTATE, TO ESTABLISH A TEMPORARY SUBLEASE FROM THE CITY (NOT TO EXCEED 6 MONTHS) WITH THE CURRENT TENANT OF 134A GOLDEN GATE. (ACTION ITEM)

Executive Director Greason Robbins explained to the Commission that the North of Market Community Benefit District had been leasing a portion of the space that would be utilized by the SF Film Collective. She explained that they were having trouble finding a new office and suggested that the Film Commission authorize her to sublease the space to the CBD to allow them more time to find replacement office space.

Vice President Bradley-Tyson asked if the North of Market Community Benefit District was OK with moving. Executive Director Greason Robbins assured her that they were happy to move and just needed additional time to find a suitable space.

Commissioner Adams made a motion that the Commission authorize the Executive Director, in consultation with the City Attorney's Office and Department of Real Estate, to establish a temporary sub lease from the City (not to exceed 6 months) with the North of Market Community Benefit District. Commissioner Brubaker seconded the motion.

Public Comment was taken; the motion passed unanimously.





SAN FRANCISCO
FILM COMMISSION

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

ADJOURNMENT (ACTION ITEM)

Commissioner Brubaker made a motion to adjourn the meeting. Commissioner Morales seconded it. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:21pm.





SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

*7/11
cancelled*
The June 27, 2011 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: July 25, 2011
Time: 2:00 pm
Place: City Hall, Room 416

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TEL: (415) 554-6241 FAX: (415) 554-6503



SAN FRANCISCO
FILM COMMISSION

NOTICE OF CANCELLATION

5/11
Cancelled
The July 25, 2011 Film Commission meeting has been CANCELLED.

The next regularly scheduled Film Commission Meeting is scheduled for:

Date: September 26, 2011
Time: 2:00 pm
Place: City Hall, Room 416

31-53-11110-118 9200

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SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: September 26, 2011
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

1:00 p.m. msf
GOVERNMENT
DOCUMENTS DEPT

SEP 22 2011

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the Commission meeting.
(Explanatory Document: DRAFT 5.23.11 Minutes-(pdf))

Action

3. PRESIDENTS REPORT

By President Marlene Sharon Saritzky

This report is to allow the President to report on recent Film Commission activity and to make announcements. This report shall include the introduction of Janet Austin, our new Film Coordinator, and information about Cinema By the Bay, at which the Film Commission is co-hosting the Opening Night reception and Film Series Brunch with the San Francisco Film Society.

Discussion

4. STAFF REPORT

By Executive Director Susannah Greason Robbins.

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements. This report will also include an update about the San Francisco Film Collective at 134A Golden Gate. It will also include information about the Annual Report, Legislation before the Board of Supervisors, and Outreach. (Explanatory Documents: SF Film Commission Annual Report FY10/11, Film Commission Legislation Sept. 2011 pdf)

Discussion

5. DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR, IN CONSULTATION WITH THE CITY ATTORNEY'S OFFICE AND DEPARTMENT OF REAL ESTATE, TO EXTEND THE TEMPORARY SUBLEASE FROM THE CITY WITH THE CURRENT TENANT OF 134A GOLDEN GATE TO JUNE 30, 2011

This is a proposal that the Film Commission explore, in consultation with the City Attorney's Office and Department of Real Estate, options to allow the North of Market Tenderloin Community Benefit District, the current tenant of 134A Golden Gate, to extend their sublease at 134A Golden Gate from the City until the end of the program year at June 30, 2011.

Action

6. GENERAL PUBLIC COMMENT

Discussion



7. **ADJOURNMENT**

Action

(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.





SAN FRANCISCO FILM COMMISSION

EXPLANATION OF LEGISLATION BEFORE
THE BUDGET & FINANCE COMMITTEE
OF CHANGE IN PERMIT FEES
AND EXPANSION OF THE
SCENE IN SAN FRANCISCO REBATE PROGRAM



Explanation of Proposals of Changes to the Scene in San Francisco Rebate Program and Permit Fees for the San Francisco Film Commission

A. Changes to the Administrative Code:

The legislation before the Board of Supervisors is requesting to codify the existing film permit fees, which have been in effect since 1988. Currently, the Film Commission permit fees per day are:

- \$100 Still Photography
- \$200 Commercials Corporate, Video / Industrial, Web, Short
- \$300 TV Series, Movie, Pilot, Documentary

We are using this opportunity to both codify and modify the fees as they were never included in the administrative code

B. Proposed Reduction of Permit Fees for Films with Budgets of \$500,000 or less:

Currently, all films pay \$300 per filming day, whether they have a budget of \$25 million dollars or \$250,000. Finding these fees cost prohibitive, many lower budgeted films bypass permits and film anyway. Feedback to the Film Commission from a San Franciscan entertainment lawyer, well versed with the San Francisco independent film community, and local independent filmmakers, is that more productions would apply for permits if the fee for smaller budgeted films were more affordable. Productions would prefer to work within the system, as filming without a permit typically results in a forced work stoppage. This is costly to a production and can adversely affect already tight schedules. We estimate that the Film Office could permit up to 50 more low budget films per year with this legislation.

- Since FY 08-09, 6 feature films with budgets of \$500,000 or less applied for film permits.
- These films had a total of 22 filming days, for which the Film Commission received \$300 per day, or \$6600 total.
- If the Film Commission had charged \$100 per day for films with budgets of \$500,000 or less, it would have collected \$2200 total, or \$4400 less.
- Over a three year period, the Film Commission would have made \$1,466.00 less per year if we charged this lower permit rate of \$100 per filming day.
- We estimate the lower permit fee will result in up to 50 lower budget films per year with budgets of \$500,000 or less.



C. Proposed Expansion of the Scene in San Francisco Rebate Program to Include Documentary and "Unscripted" Reality Programming.

Below are examples of Local Spending Reports from feature films which have benefited from the *Scene in San Francisco* Rebate. Currently, only feature length films and made for television movies, movies of the week, television pilots or an episode of a television series are eligible for the Rebate. The productions must meet certain requirements to qualify for the Rebate. For example, if a show's budget is \$3 million or less, they must shoot 55% of principal photography in San Francisco; if the budget is more than \$3 million, 65% of principal photography in the City. The Project is also required to maintain a production office in the City of San Francisco.

The amount of direct local spend from productions participating in the Rebate program far exceeds the amount issued for rebate. Please see the following examples:

FEATURE FILM #1 FINANCIALS

Local Spend for 36 shooting days in SF

Hotels		
# Room Days	1320	\$204,600.00
Car rental		
# Rental Days	1600	\$40,000.00
Catering, bakery & other food items		\$184,221.00
Hardware and Lumber Supplies		\$719,196.00
Office Supplies (copy machine, phones, etc.)		\$74,059.00
Wardrobe Purchases		\$327,290.00
Dry Cleaning		\$12,027.00
Gasoline		\$162,357.00
Location Fees		\$319,097.00
Security		\$143,455.00
Per Diem Payments		\$154,508.00
Vendors		\$2,375,000.00
Equipment Rentals		\$1,250,692.00
Other Purchases		\$125,000.00
TOTAL LOCAL EXPENDITURES		\$6,091,502.00
Local SF Crew		
# Hired	95	
Total Salaries		\$1,071,767.00
Local SF Cast		
# Hired	748	
# Days Worked		\$87,583.00
# First Source Hiring Program Employees		
TOTAL LOCAL SALARIES		\$1,527,127.00
TOTAL DIRECT SPEND SF		\$7,618,629.00
TOTAL REBATE RECEIVED		\$550,715.15
AMOUNT OF ESTIMATED LOCAL SPEND USING INDUSTRY MULTIPLIER \$2.95*		\$22,474,955.55

*for every dollar spent, \$2.95 is generated in the local economy according to the Milken Report



FEATURE FILM #2 FINANCIALS

Local Spend for 17 shooting days in SF

Hotels		
# Room Days	484	\$49,191.00
Car rental		
# Rental Days	22	\$450.00
Catering, bakery & other food items		\$60,833.39
Hardware and Lumber Supplies		\$7,434.46
Office Supplies (copy machine, phones, etc.)		\$2,640.64
Wardrobe Purchases		\$4,718.31
Dry Cleaning		\$93.25
Gasoline		\$11,391.87
Location Fees		\$60,611.28
Security		\$30,627.02
Per Diem Payments		\$15,416.72
Vendors		\$10,099.01
Equipment Rentals		\$9,840.23
Other Purchases		\$0.00
TOTAL LOCAL EXPENDITURES		\$263,347.18
Local SF Crew		
# Hired	28	
Total Salaries		\$162,861.73
Local SF Background Actors		
# Hired	23	
Total Salaries		\$3,781.99
# First Source Hiring Program Employees	54	\$12,740.67
TOTAL LOCAL SALARIES		\$179,384.39
TOTAL DIRECT SPEND SF		\$442,731.57
TOTAL REBATE RECEIVED		\$45,522.62
AMOUNT GENERATED WITH INDUSTRY MULTIPLIER		
\$2.95*		\$1,306,058.13

*for every dollar spent, \$2.95 is generated in the local economy according to the Milken Report

Currently two Documentary Series and one Docudrama are considering basing their productions in San Francisco. However, these project types currently do not qualify for Rebate. All have inquired about the Scene in San Francisco rebate program and strongly indicated it would be a significant deciding factor while comparing Cities to base their project.

Production costs tend to be lower for Documentaries and Docudramas, resulting in lower budgets than narrative feature films. However, some spends would be comparable, such as the need to hire local crew, house above the line staff staying in local hotels, feed crew members and dine in local restaurants, and rent equipment from local vendors.

The two documentary/docudrama projects currently considering filming here have budgets more in line with television series and independent films. One is a 12 part



documentary series with a \$5 million dollar budget, the other a feature length docudrama with a \$1.5 million dollar budget. We also have an additional documentary series with a \$250,000 budget, considering San Francisco as its base of operations.

Rebatable costs could reasonably include police officers for traffic control (although staffing needs would likely be significantly less than narrative features), office space, stage space, permit fees & payroll tax.

Worth noting is the possible social benefit Documentaries provide, as they can encourage critical thinking about society and the world. Extending our rebate to these projects would support efforts towards a possible betterment of society, and bring more production to the City. Financially, extending this rebate means more local hires, use of local merchants, and increased tourism.

Unscripted television programming, commonly referred to as "reality" TV, is increasingly shooting with larger budgets, and has gained a strong foothold in current media culture. A recent episode of ABC's *Take the Money and Run*, filmed in San Francisco, featured many beauty shots and put a positive spot light on our SFPD officers. The episode was viewed by 4.1 million people across the country.

As the market demand for unscripted content continues its robust growth, production budgets have soared. One recent unscripted episode spent \$300,000 for 13 shooting days, another \$950,000 for 4 shooting days. This equates to a significant local spend in a relatively short period of time; local inconvenience is minimized while the local economy increases from job creation, spending and tourism.

Extending the Rebate program to unscripted television shows and documentary films encourages more filming in San Francisco. These production crews stay in our hotels, eat in our restaurants, hire local crews, and use our city vendors. The positive effect on tourism resulting from increased world wide exposure is undeniable.

(* Please see attached articles about the impact of filming on tourism)





SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION ANNUAL REPORT FY10-11

The San Francisco Film Commission works to develop and promote film activities in San Francisco. We proactively market San Francisco as a filming destination for the motion picture, television and related industries, for the purpose of stimulating economic development and creating jobs, while also working with the local film community to support local projects with significant ties to San Francisco.

The Film Commission also issues permits to productions shooting in San Francisco, working closely with other City Agencies such as SFPD, Department of Parking & Traffic, MUNI, the Port of San Francisco, and the Department of Public Works to coordinate and facilitate both the needs of the productions, the City and its residents.

FUNDING

Funding for the San Francisco Film Commission comes from the collection of permit fees and the Hotel Tax funds from Grants for the Arts. For FY10-11, Grants for the Arts provided \$400,000. The Film Office collected \$158,500 in permit fees, \$14,260 more than was projected for the FY10-11 fiscal year.

FILMING STATISTICS FY10-11

Key findings:

In FY 10-11, production rose by 26%, with 953 shoot days, compared to 753 shoot days in FY 9-10. In FY 10-11, the number of permits rose by 79, and the money collected from permits increased by \$25,000. Total permit fees collected for FY 10-11 were \$158,500.

However, total estimated budgets for productions, which shot in San Francisco, decreased from \$81,106,574 to \$56,233,011. This is partially due to the fact that San Francisco didn't have a television series shooting here. However, a downturn in production budgets is being seen across the country, due to the difficult economy and the rising costs of all aspects of production. These factors result in tighter budgets which drive productions to prioritize financial incentives over creative needs when choosing a city or state to film or base a production.



FY10-11

Film Type	Permits	Days	Permit Fees	Estimated SF Budget
Corporate/Short	50	77	\$14,500	\$2,448,100
Documentary	30	52	\$14,400	\$483,620
Feature	16	96	\$21,800	\$28,690,500
Music Video	3	4	\$800	\$45,000
Still Photography	127	303	\$28,900	\$6,582,115
Student	24	73	\$0	\$197,750
TV Commercial	73	119	\$22,400	\$12,033,089
TV Series	67	182	\$47,400	\$4,249,000
Web	40	47	\$8,300	\$1,503,837
TOTAL	430	953	\$158,500	\$56,233,011

PRODUCTIONS

Listed below is a selection of notable productions San Francisco played host to during FY10-11.

Feature Films:

- *Caesar Rise of the Apes*, 20th Century Fox; Rupert Wyatt, Director; starring James Franco, Andy Serkis and John Lithgow
- *Big Sur*, 3311 Productions; Michael Polish, Director; starring Josh Lucas, Kate Bosworth and Henry Thomas
- *On the Road*, MK2 Productions; Walter Salles, Director; starring Kirsten Stewart, Kirsten Dunst and Viggo Mortensen
- *Hemingway & Gellhorn*, HBO Productions; Philip Kaufman, Director; starring Nicole Kidman and Clive Owens
- *Contagion*, Warner Brothers Pictures; Steven Soderbergh, Director; starring Gwyneth Paltrow, Matt Damon and Jude Law
- *Cherry*, Enderby Entertainment; Stephen Elliot, Director; starring James Franco and Heather Graham
- *Knife Fight*, Divisadero Pictures; Bill Guttentag, Director, starring Rob Lowe, Eric McCormack and Julie Bowen
- *Five Year Engagement*, Apatow Productions; Nicholas Stoller, Director; starring Emily Blunt and Jason Segel



Television Series:

- *Alcatraz*, TV pilot, created by JJ Abrams
- *Top Gear*, individual episode
- *American Idol*, individual episode
- *Good Morning America*, individual episode
- *Clean House*, individual episode
- *The Nine Lives of Chloe King*, individual episode
- *Precinct 17*, individual episode

Select Commercials

- GM OnStar
- AT&T Yellow Pages
- Kia
- Amazon Kindle
- Hyundai

International Production Activity in SF

A number of international production companies also chose San Francisco as a location, including the feature film *180* from Southern India; *Amalfi*, a Japanese television show; and *Rose Wedding*, a popular television show from China featuring 10 couples who compete to win a dream wedding in California. For this show, Supervisor Carmen Chu married the couples in the Rotunda of City Hall.

SCENE IN SAN FRANCISCO REBATE PROGRAM

The purpose of the Scene in San Francisco Rebate Program is to increase the number of qualified film productions being made in San Francisco, increase the number of City residents employed in the filmmaking industry and encourage the resulting economic benefits.

\$1.8 million was appropriated to fund this program in 2006 for 3 years. Initially, the program gave productions a dollar for dollar refund of: (a) fees or taxes paid into the City's general fund; (b) moneys paid to the City for use of City property, equipment, or employees, including additional police services; and (c) use fees for film production in the City. In 2009, the program was extended 3 years, but legislation was passed to exchange the original program per production cap of taxes paid to the City to a maximum of \$600,000 of fees paid to the City.

In FY10-11, the television series *Trauma* was the only production which received money from the rebate program. This covered 4 of its 18 episodes, plus its amortization costs, for a total of \$164,276.99 in rebates.



TRAUMA FY 10-11

Total Final Budget (Episodes 15,16,17,18) **\$12,087,816.00**
Total # Shooting Days: 35

EMPLOYEE INFORMATION

(*These numbers are the totals of Episodes 15,16,17,18)

<u>Above the Line Employees</u>	# Employees	Wages/Comp
SF Resident Employees	23	\$ 33,494.00
<u>Below the Line Employees</u>		
SF resident production employees	411	\$486,537.00
SF resident background employees	323	\$61,388.00
First Source Hiring Program employee	6	\$4,768.00
<u>Total Production Employees</u>		
Total above & below the line SF employees	729	\$587,419.00
*Average amount spent per day on SF Employees		\$ 16,783.00

AMORT Totals (Prep/All Series/Holiday/Hiatus/Wrap/Pilot Completion/Pilot Reshoots)

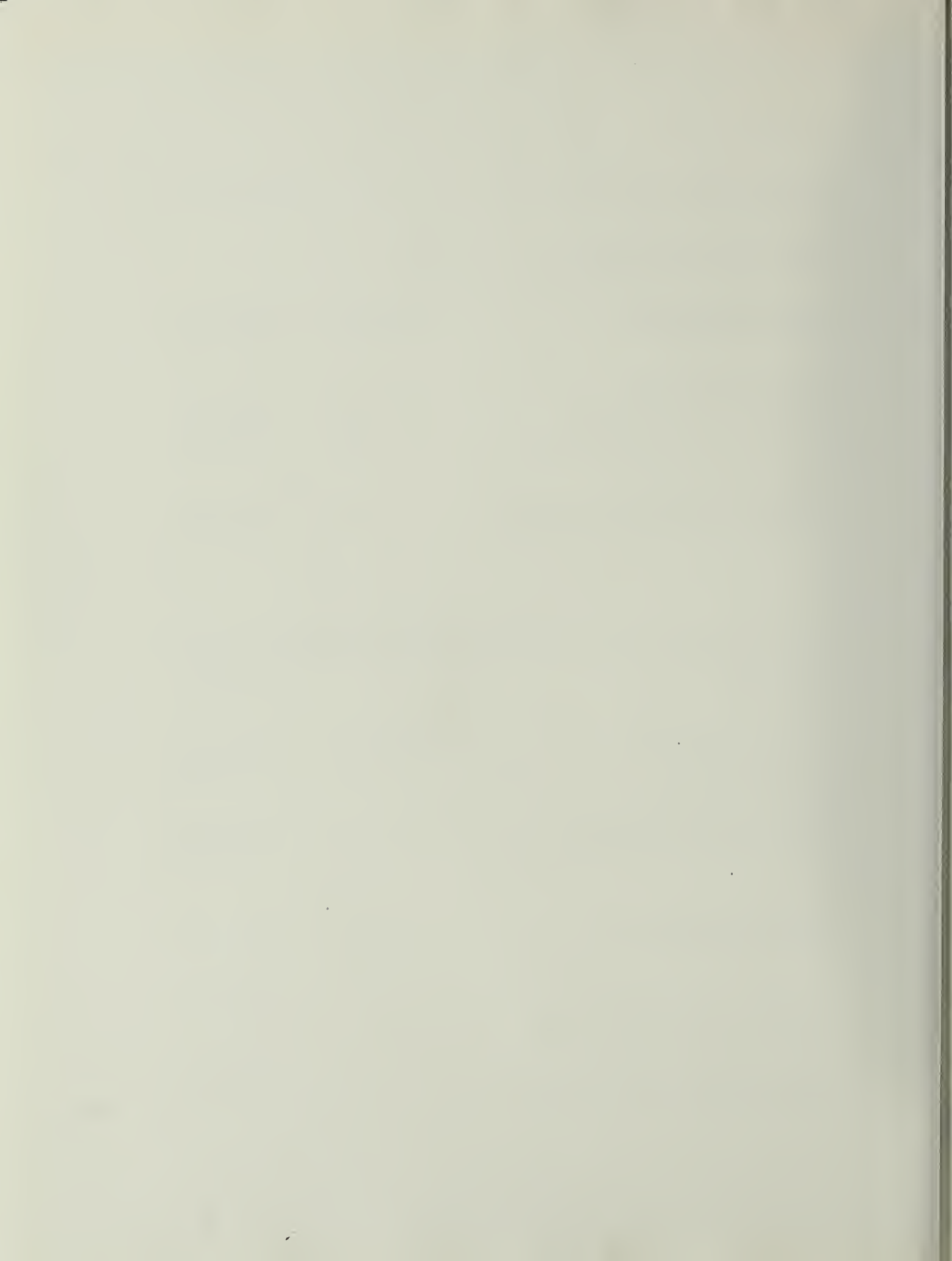
Total Budget: **\$6,038,195.00**
Days: 158

<u>Above the Line Employees</u>	# Employees	Wages/Comp
SF Resident Employees	6	\$4,801.00
<u>Below the Line Employees</u>		
SF resident production employees	217	\$ 427,030.00
1 First Source Hiring Program employee (22 days)		\$3,214.00

<u>Total Production Employees</u>		
Total above & below the line SF employees	223	\$431,831.00

Total Above & below the line SF Wages **\$1,019,250.00**
(Includes Episodes 15,16,17,18 + Amort)

TOTAL REBATE RECEIVED FY 10-11 **\$164,276.99**
(Includes Episodes 15,16,17,18 + Amort)



SF Film Collective:

The SF Film Collective was established by the San Francisco Film Commission in May 2011. The goal of the Film Collective is to provide low cost office space to independent filmmakers, allowing local production pioneers to advance their projects, interact and draw inspiration or knowledge from their peers, and ultimately bring more production to San Francisco. The Film Collective has the potential to help nurture the local independent and documentary film communities, to shine a light on San Francisco as a supporter of these smaller, independent productions and help build on San Francisco's reputation as a hub for independent film. This also enables homegrown films to afford to stay in San Francisco, ultimately benefitting our local economy with increased production, and support the Mid-Market redevelopment initiative.

Eligibility:

Applications were available to all who satisfy each of the following criteria:

- The applicant is actively engaged in a film, video, web television or multi-media project.
- The project has a significant connection to San Francisco.

Priority:

All were encouraged to apply. Special consideration was given to (in order of priority):

- Projects being filmed / produced primarily in San Francisco
- Projects set primarily in San Francisco.
- Projects demonstrating a likelihood to have a positive effect on the SF economy
- Residents of San Francisco
- Graduates of the FilmHouse Residency program, a joint program of the San Francisco Film Commission and San Francisco Film Society.

Located at 134A Golden Gate, the new program creates an additional effort on behalf of the Film Commission to provide office space to local filmmakers. The Film Commission began this kind of support in 2008 with the FilmHouse Residency, in partnership with the San Francisco Film Society.

"The incubator project will benefit both the San Francisco film community and the ever-growing Mid-Market Arts District," said Mayor Edwin Lee in a press release of July 18, 2011. "Establishing programs such as this helps ensure the health of the Mid-Market area as it continues to grow and become a burgeoning arts community."

Four groups of independent filmmakers are in the process of or have moved in to the Film Collective, and applications for additional tenants are still being accepted.



Balance Left in Rebate Program of the original \$1.8 million authority \$887,311.07

PRODUCTIONS WITH PENDING REBATE APPLICATIONS FOR FY 11-12

- Hemingway & Gellhorn
- Knife Fight
- Cinderbiter
- Cherry

Active promotion of the Scene in San Francisco Rebate program and the Vendor Discount Program has been paying off with increased interest in filming in San Francisco. The Film Office anticipates a minimum of 1 to 2 more feature films during FY 11-12 that will apply for the Scene in San Francisco Rebate Program, and that number could be higher.

FILM OFFICE NEW PROGRAMS FY10-11

Vendor Discount Program:

The Vendor Discount Program was established in January 2010 in order to attract more productions by offering additional financial incentives when shooting in San Francisco. This program provides an opportunity for production companies and their crew members to receive discounts while shopping locally at participating businesses. It also benefits the local merchants, as they draw more business to their establishments by offering a discount.

More than 80 local businesses are participating in the program, including 26 hotels, 13 restaurants as well as a number of car rental agencies, entertainment venues and gift shops. The Film Office secured additional discounts for productions from Virgin America as well as production and post production services at the end of June, making the program even more attractive to productions.

A survey will be sent to participating merchants at the end of December 2011 in order to track the success of the program. Since its inception, a majority of films have chosen to use the Vendor Discount Program.



Nine months into the program, an independent evaluator will assess the success of the SF Film Collective to determine if the San Francisco Film Commission will offer the program in following years.

ADDITIONAL ACCOMPLISHMENTS FOR FY 10-11

- The Film Commission hired a new Executive Director, Susannah Greason Robbins in September 2010. The position had been vacant for 9 months.
- Streamlined the Film Office Permit Applications in order to provide more detailed financial information to the office and to make the application simpler for production companies.
- Created a new Economic Reporting Form to track production spending more efficiently.
- Created a reel of San Francisco locations, featuring non-iconic footage of the City in order to sell the City in a new light to productions. This reel was screened at the AFCI/Cineposium Conference in Los Angeles in November 2010.
<http://filmsf.org/index.aspx?page=6>
- Attended key events to promote the Scene in San Francisco Rebate Program.
 1. Variety TV Summit in Los Angeles, CA
 2. Sundance Film Festival, Park City, UT
 3. AFCI/Produced By Conference at Walt Disney Studios in Los Angeles, CA
- Expanded marketing efforts by meeting with production companies and producers in Los Angeles, to promote San Francisco as a location and emphasize the Scene in San Francisco Rebate Program and Vendor Discount Program. We continue to have ongoing conversations with some of these producers about the possibility of bringing their productions to San Francisco.
- Created a database of all of the films which have shot in San Francisco, their locations, and interesting facts about the films for DataSF.



- Created a new ad campaign with the pro-bono help of BBDO Advertising. The ad below was submitted and won 2nd place in the Print Ad category in the AFCI (Association of Film Commissioners International) Marketing Awards in June 2011.



- Expanded community outreach by giving talks to various schools, industry-related organizations and community groups. These include:
 1. Northern California Screenwriters Association
 2. Northern California Production Coalition
 3. Northern California Screen Actors' Guild
 4. San Francisco Travel Association Northern California Visitor Industry Outlook & Marketing Conference
 5. Academy of Art University
 6. Art Institute of San Francisco
 7. Art Institute of California
 8. San Francisco Travel Association's Pow Wow Media Tour
 9. Leadership SF Panel
 10. Bay Area Women in Film and Media
- Researched additional warehouse space which could be utilized as stage space for visiting productions.
- Identified short-term goals for the Film Commission to help draw new production to San Francisco and reaffirm the City's place in filmmaking

Short Term Goals:

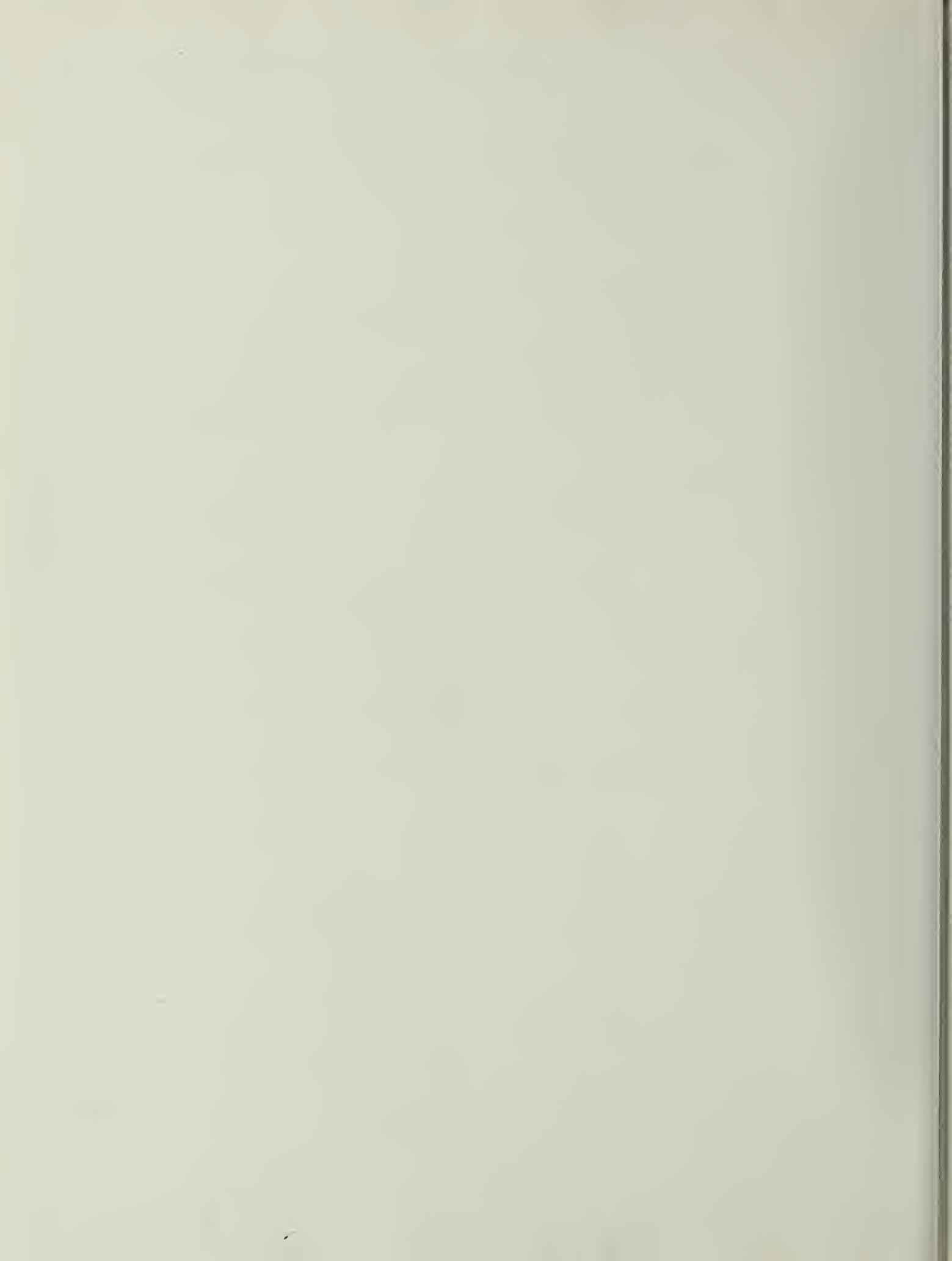
1. Continue to simplify the permit process



2. Investigate the possibility of leasing space from City Departments to ensure production facilities
 - a. Treasure Island
 - b. Pier 80
 - c. Other property
3. Be proactive in attracting business
 - a. Research air & hotel discounts and vendor discounts
 - b. List discounts on the Film Commission website
 - c. Research and prepare feasibility plan for reviving / re-instituting annual Familiarization (FAM) Trip
 - d. Plan a Los Angeles marketing trip, if funds are available
 - e. Identify trade shows and events to attend, if budget allows
 - f. Study other cities successes, best practices
 - g. Develop additional partnerships
4. Ensure long-term success of Film House residencies
 - a. Find a new location for the project in partnership with the San Francisco Film Society.
5. Develop marketing materials highlighting San Francisco productions that feature interviews with producers or others involved in shooting San Francisco and examples of vendor lists that have been used.
 - Emphasize key programs – rebate program, vendor discount, and personalized and efficient services.
6. Work with the Office of Economic and Workforce Development to evaluate existing programs that can benefit productions
7. Work with San Francisco Travel Association (SFTA) to leverage and share respective resources, specifically marketing resources.

GOALS FOR FY 11-12

- Increase the number of productions shooting in San Francisco
- Establish a roster of warehouse space best suited for future productions
- Propose the expansion of the Scene in San Francisco Rebate Program to include documentaries and reality television shows (or non-scripted television shows as they are called in ATAS)
- Propose lowering permit fees for low budget films with budgets less than \$500,000 from \$300 per day to \$100 per day
- Continue outreach to Producers about the Scene in San Francisco and Vendor Discount Programs
- Support and monitor the SF Film Collective, and provide an independent evaluation of the success of the program.
- Increase strategic advertising in well-viewed publications
- Attract a television series to base in San Francisco long-term



SUMMARY

With an increase of 26% in shooting days in San Francisco, the successful financial outcome of the Scene in San Francisco Rebate program, and the creation of new programs such as the Vendor Discount Program and the SF Film Collective, the Film Commission has actively worked to attract and increase production in San Francisco for FY 10-11. We expect production numbers to continue to rise in the coming fiscal year, based on this past success and increase interest in our incentive programs.



ECONOMIC IMPACT OF FILMING IN SAN FRANCISCO

Film production in San Francisco creates jobs and brings money to local merchants in San Francisco, as well as to the city government.

In January 2011, the San Francisco Film Commission created its Economic Reporting Form (H) in order to help track the impact of filming on our local economy.

In this, we collect:

- Total Production Dollars spent in SF
- # Room Nights in SF Hotels
- # of SF Crew Hires
- # of Days Worked
- # of SF Cast Hires
- # of Days Worked
- Post Production costs to be spent in SF

As of September 1st, 2011, 53% of productions have filed their Economic Reporting Form (H) with the Film Commission. The totals below show how many locals were hired as well as the total amount of money spent on the 53% of productions which made their reports. These statistics are from 140 out of 261 productions which worked in San Francisco since January 2011.

8 MONTH ECONOMIC IMPACT OF PRODUCTIONS IN SF (WITH 53% REPORTING)

SF Crew Hires	SF Crew Days	SF Cast Hires	SF Cast Days	Hotel Nights	Total SF Production Spend
1144	7142	533	1052	3749	\$23,340,641.97

*We estimate that all productions that filmed in San Francisco during this 8 month period spend more than \$40 million dollars, based on informal reporting.

80 of the 138 productions which submitted their Economic Reporting Form (H) used the newly created Vendor Discount program, which offers discounts from local merchants to productions which shoot in San Francisco. Begun in January 2011, more than 80 merchants are currently participating in the Vendor Discount program, offering 10 – 30% off on hotels, restaurants, car rentals, production services, dry cleaners, entertainment venues, and a 5% discount on airfares with Virgin America.

In FY 10-11, production rose by 26%, with 953 shoot days, compared to 753 shoot days in FY 9-10. In FY 10-11, the number of permits rose by 79, and the money collected from permits increased by \$25,000. Total permit fees collected for FY 10-11 were \$158,500.

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New York Is Ready for Its Close-Up



The sign for Silvercup Studios, located in Long Island City, Queens.

By DAN BILEFSKY

Published: July 29, 2011

Ty Dease/The New York Times

New York has played many roles on television recently.

Multimedia



Hollywood East

Blog

ArtsBeat

The latest on the arts, coverage of live events, critical reviews,

On "Blue Bloods," the CBS drama about several generations of a crime-fighting family, the city's landmarks have been showcased, with the Brooklyn Bridge and Washington Square Park proving to be particularly popular repositories for killers disposing of bodies.

On "Damages," Glenn Close's legal thriller on DirecTV, the city has been transformed into a dusty marketplace in Kandahar, Afghanistan, helped along by the strategic placement of a handful of goats and some retro Soviet cars in a cement factory in Red Hook, Brooklyn.

And on the spring HBO mini-series "Mildred Pierce," starring Kate Winslet, New York actually became 1930s Los Angeles, the unseasonably chilly spring here countered by a

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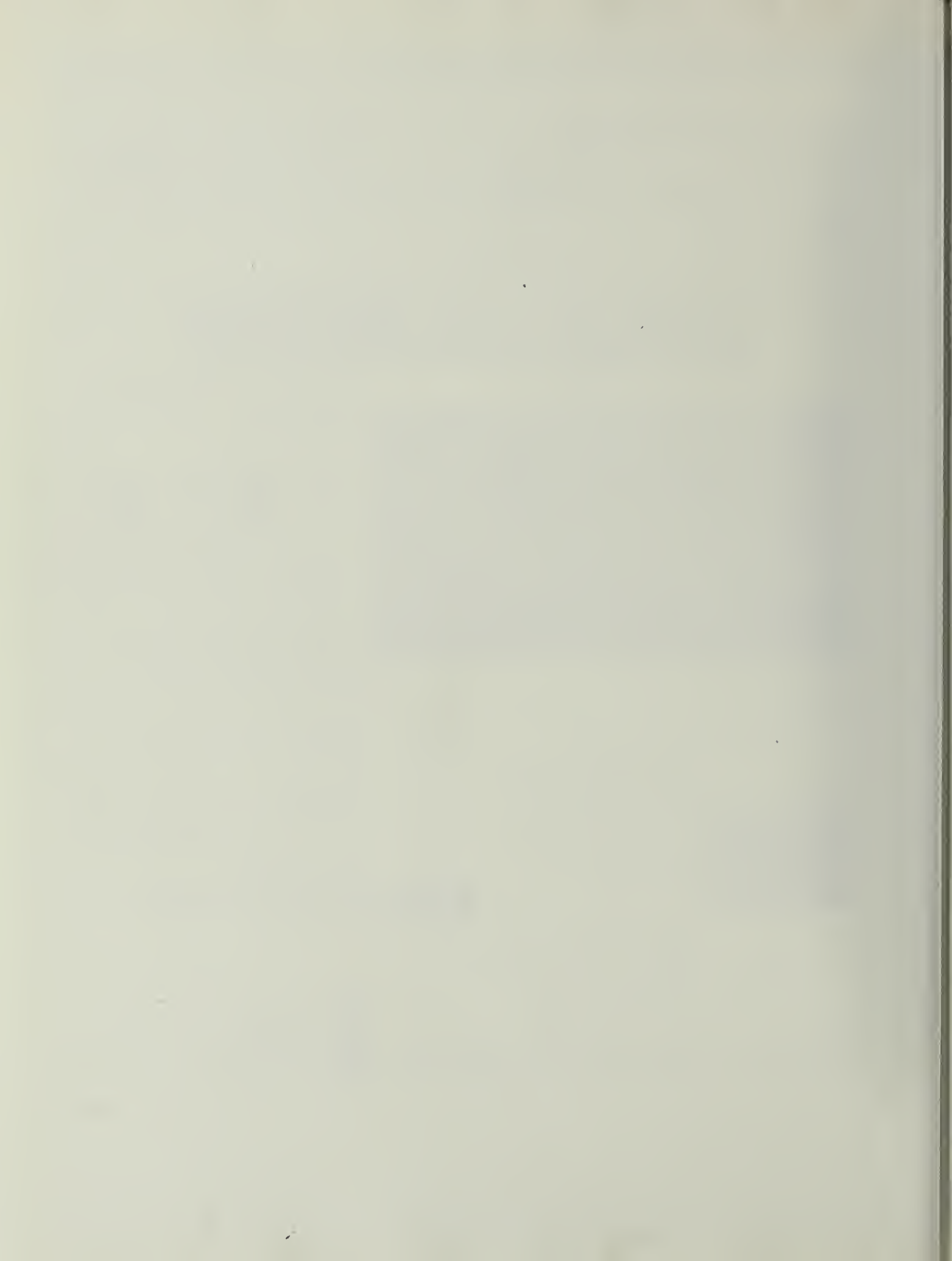
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Will Estee and Bridget Moynahan on the CBS television series "Blue Bloods," shot in New York City.

Enlarge This Image



Ty Gaspard/The New York Times
The set for the television series "White Collar," shot at Silvercup Studios in Queens.

heated outdoor greenhouse to prevent the imported palm trees from wilting.

In the past, New York — with a few exceptions, like the omnipresent variations of "Law & Order" — was primarily a location town, where Hollywood shows like "N.Y.P.D. Blue" would come to shoot street scenes before returning out West. But now, thanks mainly to the extension of generous tax incentives, television productions abound. The city stands in for other places (like the Chicago of "The Good Wife"), and industry veterans have said that the days of shooting quintessential New York shows (like "Seinfeld" and "Friends") in California are numbered.

In the 2011-12 television season, there are 23 prime-time series being filmed in New York, compared with only nine in 2006, according to the Mayor's Office of Film, Theater and Broadcasting. New York City also drew a record 22 cable and network pilots, compared with three the previous season. Meanwhile, new film production, including that for "Men In Black III," is going strong.

The television series being filmed in New York and set to make their debuts in the fall are heavy on 20-something angst and police dramas. There is "Girls" on HBO, about recent college graduates struggling to make it in the city; "I Just Want My Pants Back" on MTV, a coming-of-age comedy about a boozing 22-year-old; and "Unforgettable" on CBS, about a female police detective who uses her rare, memory-enhancing condition to solve homicide cases. They will be joining shows like "White Collar," a show on USA in which a former con man uses his criminal savvy to help the F.B.I. solve crimes, and "Gossip Girl," the prime-time soap on CW about scheming young (and wealthy) Upper East Siders.

"There is just no better or more versatile character for television than New York City," said Hal Rosenbluth, the president of Kaufman Astoria Studios in Queens. Its giant soundstages, which once hosted the Marx Brothers and Woody Allen, are squeezed to capacity, with the emergency room patients of "Nurse Jackie" on Showtime providing incongruous neighbors for the longtime residents of "Sesame Street," including Big Bird, who resides nearby in his oversize nest.

Merrill Karpf, a co-executive producer on "Unforgettable" who has worked and lived in Los Angeles for 30 years, added: "There is just no substitute for the energy of New York, the ethnic diversity, the architectural mix, the subways, the hordes at Times Square. L.A. is boring in comparison."

At the neighboring Silvercup Studios, in a converted bread factory in Long Island City, Carrie Bradshaw's stuffed designer-shoe closet has been torn down to make room for the modest Ikea-style student digs of Hannah, the perpetual intern on "Girls," played by the series's creator, Lena Dunham.

While Hollywood still dominates television production, industry experts there lament that it is struggling to retain its edge. New York State's tax credit, extended through 2014, is 30



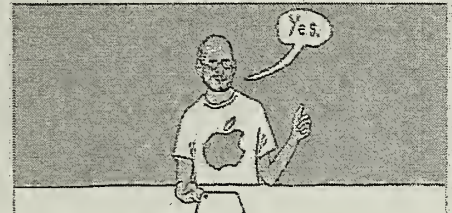
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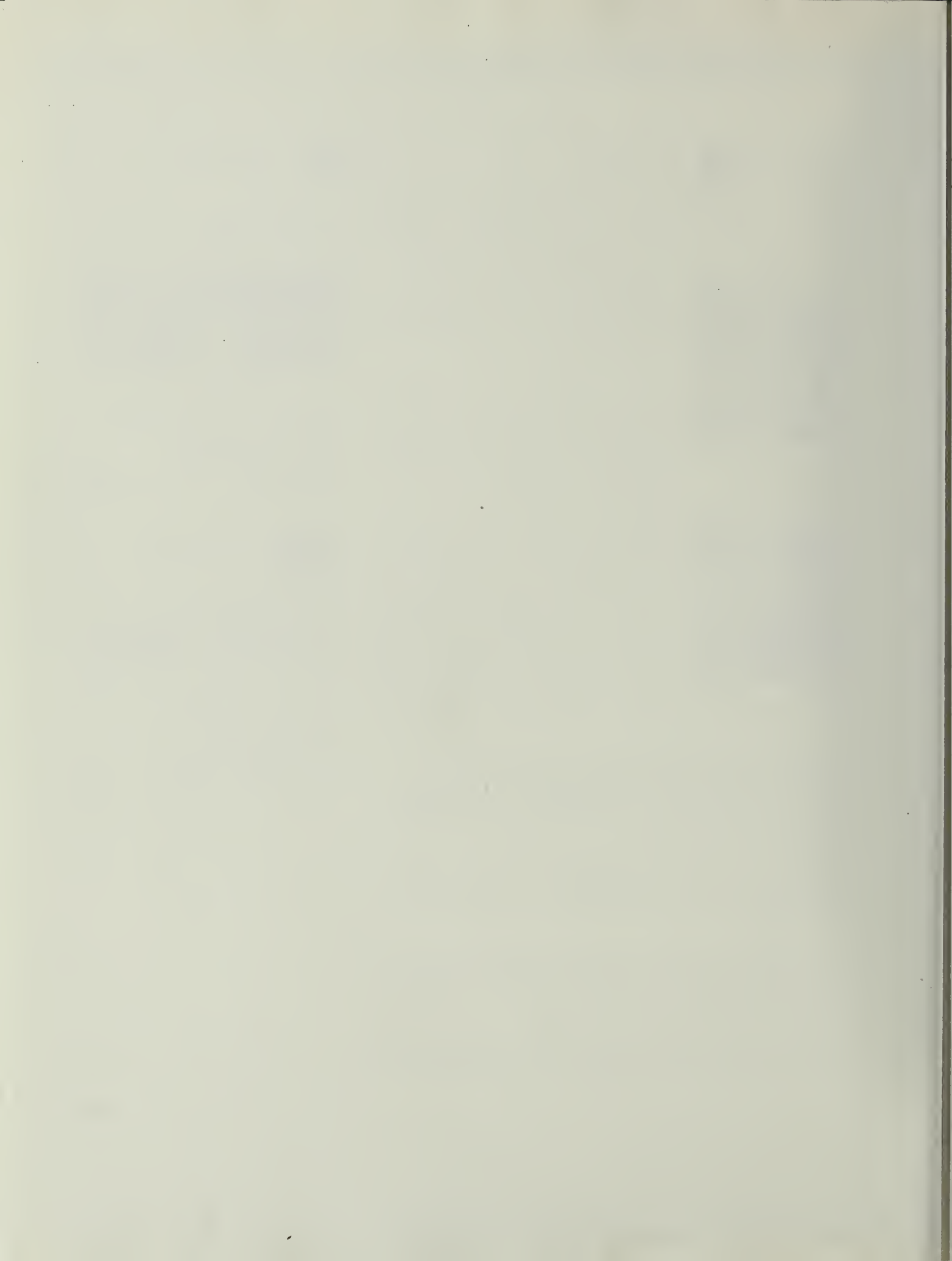
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percent, compared with California's 20 percent, and amounts to \$420 million a year, more than four times California's figure.

"We are concerned about the competition," said Paul Audley, the president of FilmL.A. "But I don't think you will see the Hollywood sign transplanted to New York any day soon."

Stuart Suna, the president of Silver Cup Studios, acknowledged that the competition remained stiff, with full-scale reproductions of New York City streets — complete with yellow cabs and homeless people — being built on back lots from low-cost Budapest to Los Angeles. And the weather and expansive studios in Hollywood can help trump the gritty, sexy and endlessly evocative character that New York provides.

"L.A. was built for film and television — it is like Detroit for cars," said Ilene S. Landress, an executive producer of "The Sopranos" and a co-executive producer of "Girls."

Nevertheless, producers say, New York is on the ascent as a television production center, thanks to a City Hall so determined to attract revenue that it recently agreed to shut down a section of Madison Avenue — and provide free police escorts — so that the drug-addled Nurse Jackie, played by Edie Falco, could stumble through traffic in search of an adrenaline-induced high.

The growth in television production is also creating challenges, including residents fed up by film crews invading their neighborhoods. Michael Pressman, a director on "Blue Bloods," recalled his horror during the recent filming of an episode on Mott Street in Chinatown, when an irate, screaming woman kept running into the scene and refused to leave until the crew paid her \$400.

Other New York producers lamented that the ubiquity of productions shot in New York also threatened to give viewers an overdose of certain landmarks and familiar spots. Glenn Kessler, an executive producer and co-creator of "Damages," said he tried to avoid overused locations, like the courthouse steps in "Law & Order."

Whatever the challenges, the influx of television productions is speeding the gentrification of Queens, where prop shops, recording studios, sleek boutique hotels and new bistros (like the fat-friendly, Quebecois-style M. Wells) have proliferated. Inside the Kaufman Astoria studios, the commissary where Valentino and Gloria Swanson ate has been renovated into a supper club called the Astor Room; on the menu are throwback items like oysters Rockefeller and lobster thermidor.

Ms. Landress of "Girls" marveled at how the Hollywood invasion was changing Queens. "When we were doing 'The Sopranos' in Long Island City, you had to order in from Manhattan to get a decent cup of coffee," she recalled. "Now you can find six kinds of lettuce, including arugula."

A version of this article appeared in print on July 30, 2011, on page C1 of the New York edition with the headline: New York Is Ready For Its Close-Up.

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THE POTENTIAL EFFECT OF FILMING ON TOURISM

Films shot in San Francisco are a strong marketing tool for the city, as they draw tourists who want to see where scenes from films such as *Bullitt*, *Vertigo*, *Dirty Harry*, *Milk*, *Pacific Heights* and *The Rock* were shot. They also give a glimpse of the City that they might otherwise not have seen, drawing them to visit, stay in our hotels, eat in our restaurants and spend their tourist dollars.

As noted below, other cities are well aware of the marketing potential of films on their tourist industry:

Michael Bloomberg - Mayor, New York City

"The entertainment industry's greatest contribution to the city is to make the image and idea of New York a living, thrilling presence in the minds of people around the world. Few other cities on earth – if any – have been celebrated more widely or memorably onscreen than New York. In that sense, the industry can be considered a priceless marketing tool for the city, helping to draw millions of visitors and tourists each year to New York – further propelling its economy, prosperity, and vitality."

David Blandford – VP/Communications, Seattle Convention & Visitors Bureau

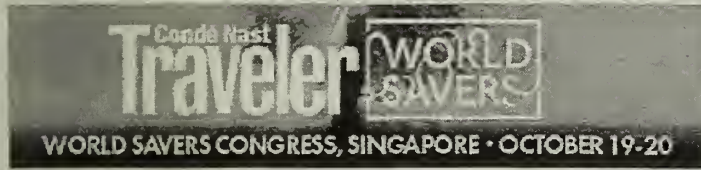
"We don't have anything quantifiable on the impact of *Sleepless in Seattle*. However, anecdotally, I can tell you it's been huge for Seattle. 18 years after the film debuted, we still get visitor interest in seeing the film locales and plenty of travel stories with "*Sleepless*" in the head or lead line. We've had lots of films and TV shows set in Seattle, of course, but what's nice about *Sleepless in Seattle* is:

- It shows Seattle at its best: houseboats; fine dining; night skylines; the Space Needle; the Pike Place Market and more. All the things a destination publicist (me) would want the world to know about his city.
- It replays on TV all the time. So, those positive images continually reinforce Seattle's reputation as a nice place to live and visit. These images work to replace Seattle's old rep: lumber, rain and Boeing.
- The impact is still lasting in select markets, most notably China. Hainan Airlines shows it on their Seattle flights and our Asian market manager says it's still a huge driver of interest in our region. We are working with Chinese tour operators to develop updated *Sleepless* packages for 2011, so the magic remains. It used to be huge in Japan and some Europe markets too but has peaked there for the most part.

So, we're very grateful that producers didn't go with *Sleepless* in San Francisco!"



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'Planet Of The Apes' Puts San Francisco's Muir Woods Back on the Map

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The Rise Of The Planet Of The Apes opened in theaters just two weeks ago, but already one of the movie's featured locations has seen an increase in visitors, thanks to the film. The movie didn't actually spend any time filming at the **Muir Woods National Monument** but producers did use photos to recreate the park for a scene in which the apes run across the Golden Gate Bridge and escape to Muir Woods.

The scene is apparently making quite an impression on audiences since the park is seeing more than 5,000 visitors a day, the most they've had in more than two years.





"Visitors have told me they have come to Muir Woods because they saw it in the movie," said Mia Monroe, Muir Woods superintendent.

Muir Woods is located about 12 miles north of **San Francisco** and is known for the Red Woods that cover more than 240 acres of the park. The park is open 365 days a year at 8 am and closes according to Daylight Savings Time. Entrance Fees are \$5 for adult, children under 15 years old are free. For more information visit NPS.gov.

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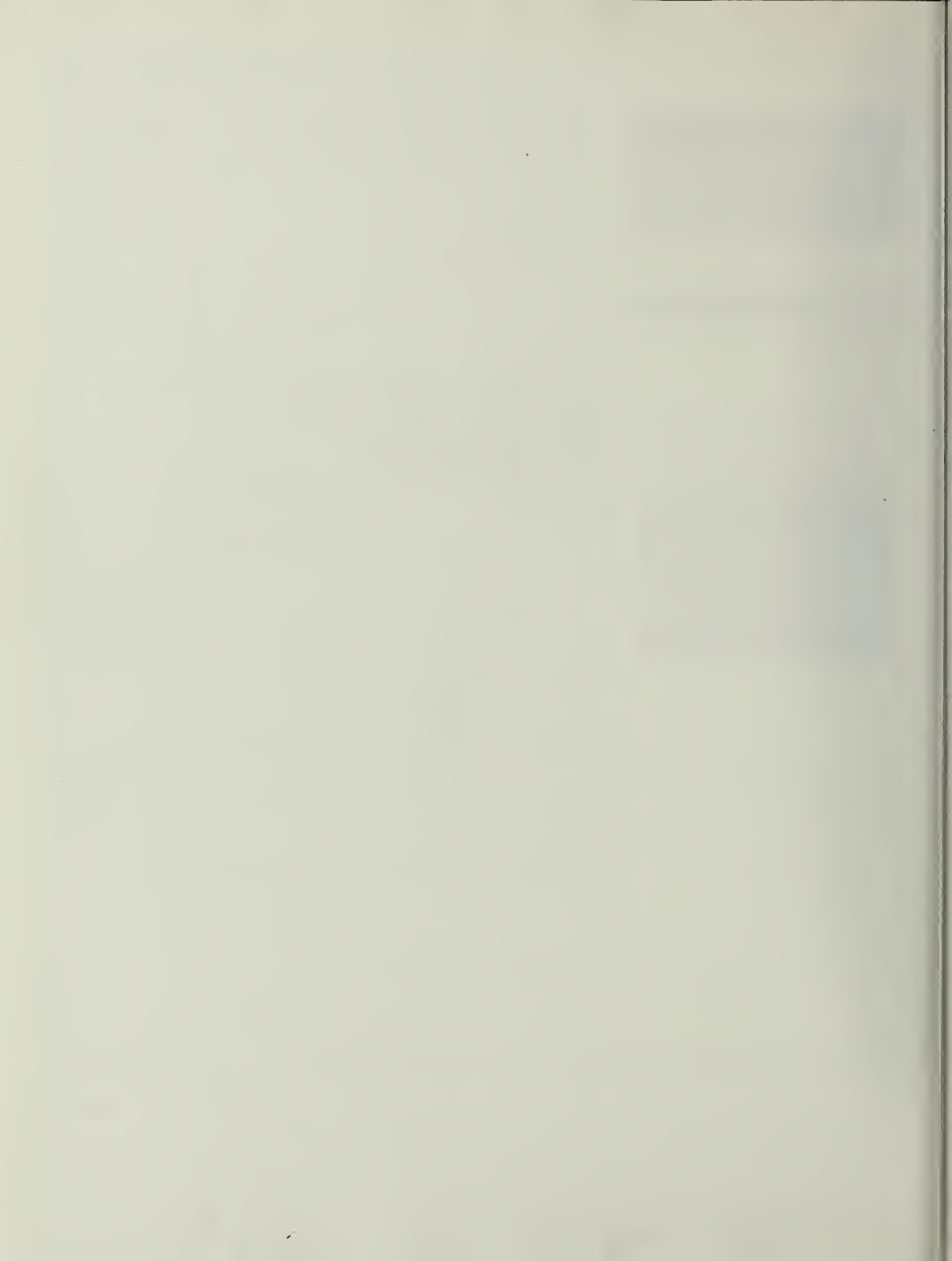
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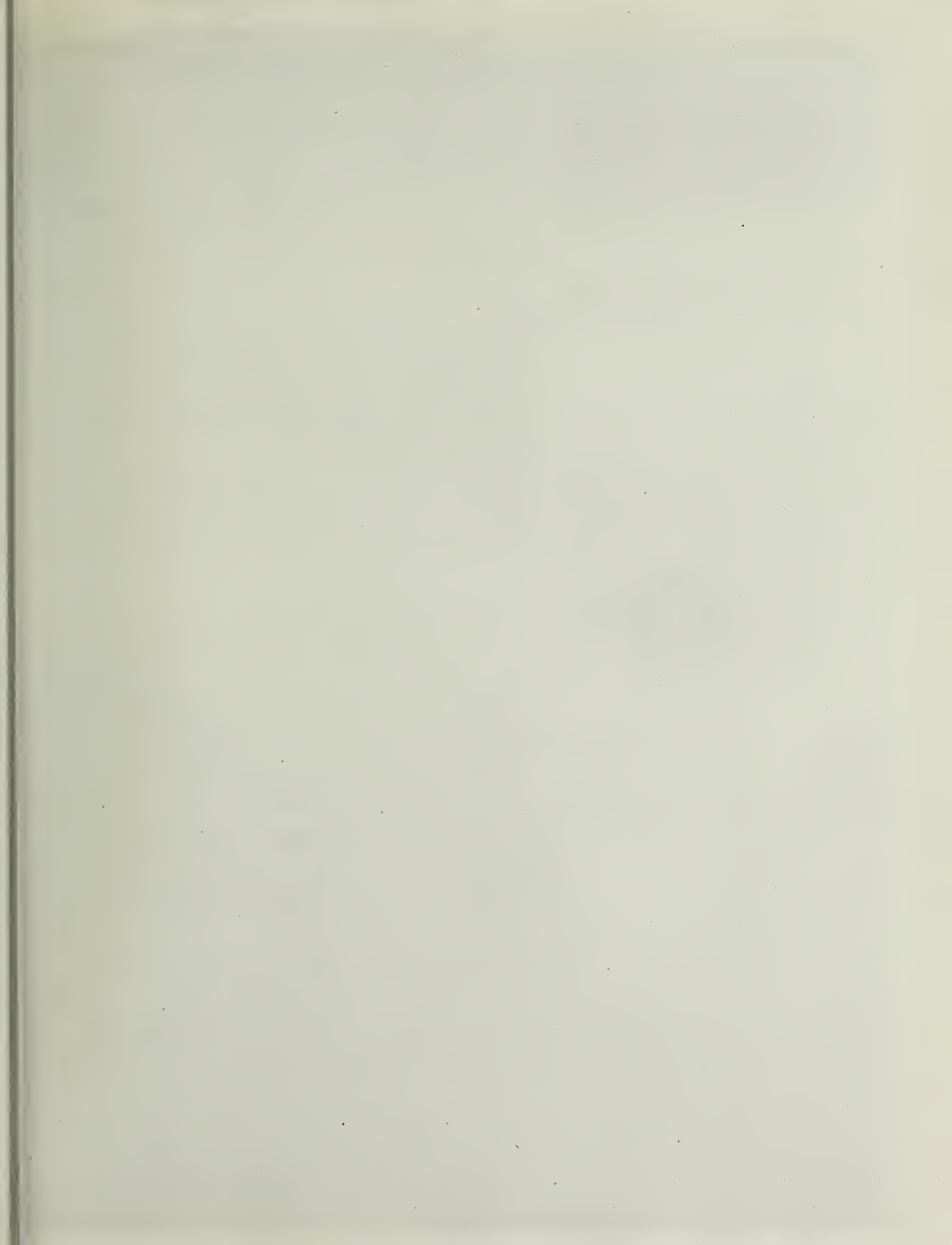
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Film Flight: Lost Production and Its Economic Impact on California

by Kevin Klowden, Anusuya Chatterjee,
and Candice Flor Hynek







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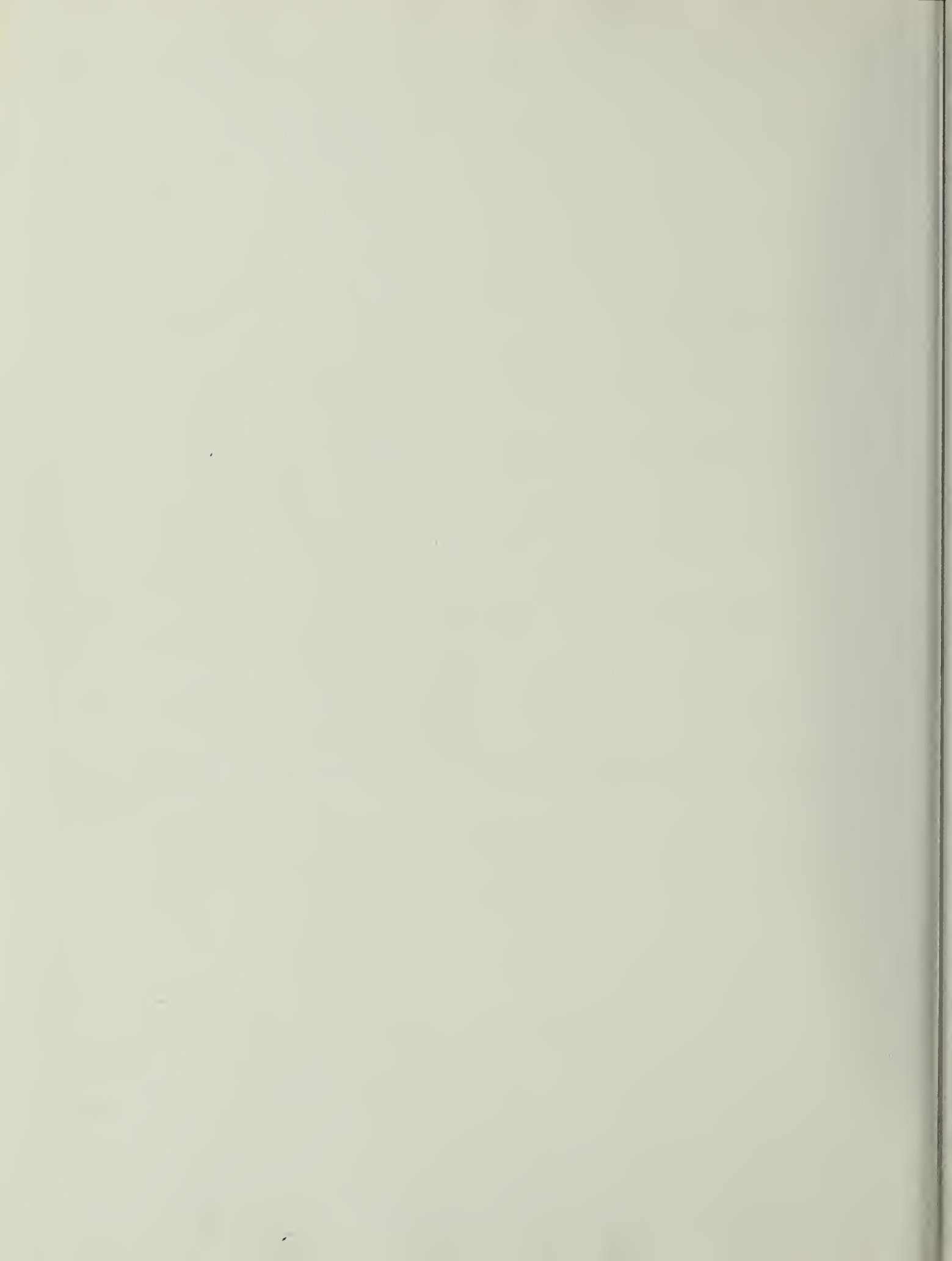
social capital: the bonds of society that underlie economic advancement, including schools, health care, cultural institutions, and government services.

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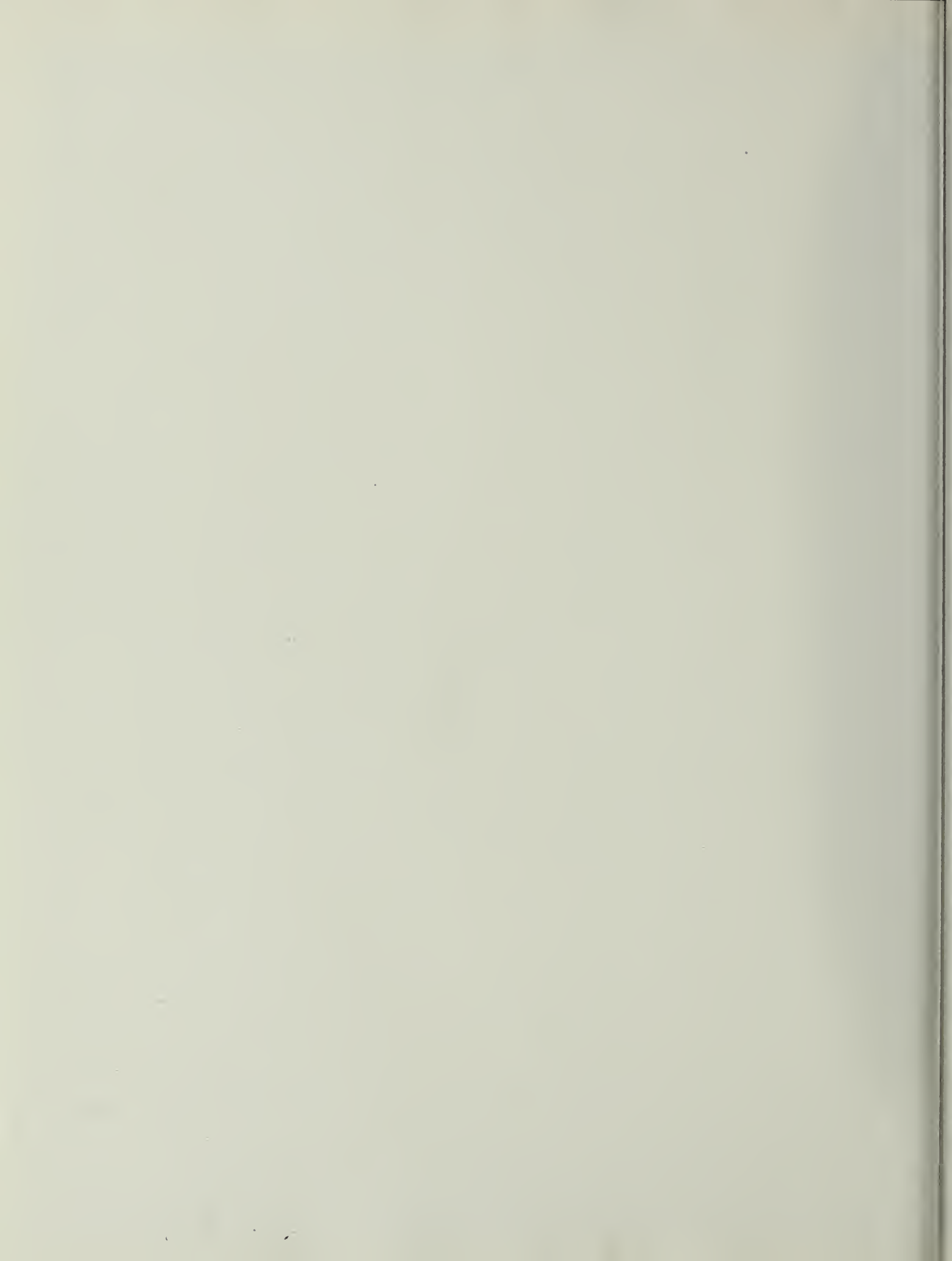
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EXECUTIVE SUMMARY

Hollywood has always been the heart of the entertainment industry, but today there are a host of competitors vying for new film and television productions—and the jobs that go along with them. Rival locations (especially Canada, New York, Georgia, Louisiana, North Carolina, and New Mexico) now offer an attractive combination of lower costs, technical talent, incentives, and infrastructure.

California no longer can afford to rest on its laurels or its storied entertainment industry pedigree. Especially in the current economy, it's imperative that policymakers understand what's at stake and take decisive steps to retain an industry that serves as a vital source of jobs and revenue. Leaders in the film industry will have to take an active role in effectively communicating this message.

Recent years have seen a dramatic decline in the number of feature films produced within California. Movie projects can move, and when they do, they take with them millions of dollars in lost local spending. In recent years, the number of movies either wholly or partially filmed in California has fallen sharply, from 272 in 2000 to 160 in 2008.¹

Employment in California's movie and video industry (encompassing production, post-production, and independent artists) reached its peak in 1997. But since then, the state's share of North American employment in the industry has declined from 40 percent in 1997 to 37.4 percent in 2008.

Our research shows that if California had managed to retain the 40 percent share of North American employment it once enjoyed, 10,600 jobs would have been preserved here in 2008. Furthermore, those direct jobs would have had broader economic impact, generating an *additional* 25,500 jobs after rippling through other sectors.

If the state had maintained its former level of dominance, a total of 36,000 jobs would have been saved. The wages and output associated with these jobs would have totaled \$2.4 billion and \$4.2 billion, respectively.

Estimated gains in broader economy if California had retained
its 1997 share of North American employment

	Direct impact	Indirect impact	Total impact
Employment	10,606	25,487	36,093
Wages	\$970M	\$1.43B	\$2.4B
Real output	\$1.58B	\$2.63B	\$4.21B
Wages per employee	\$91,893	\$56,000	\$66,547
Real output per employee	\$148,782	\$103,100	\$116,524

Sources: U.S. Bureau of Labor Statistics (BLS), U.S. Bureau of Economic Analysis (BEA), Moody's Economy.com, Milken Institute.

After numerous failed attempts to pass legislation aimed at stemming runaway production, California finally passed a film incentive program in February 2009 (the measure was formally implemented in July of that year). Early data from FilmL.A., a not-for-profit organization that coordinates permits for on-location shooting, shows a strong increase in production days in Los Angeles for the first two quarters of 2010, which the group largely attributes to the new state incentives.² This could signal that film flight is finally slowing or reversing, though it is too soon to render a definitive verdict. While



Film Flight

this is an early positive sign, the battle isn't won yet. The existing incentives could be more effective if they were made permanent and expanded to apply to bigger-budget films.

To retain and grow film and television production, California should take the following steps:

- design a balanced and sustainable two-tier film incentive program to maintain global competitiveness (with one set of benefits to engage big-budget studio films that are not covered under the current incentive program, and another set to attract smaller independent productions, including those intended for cable)
- expand the current tax credit for television production to encompass network and premium cable shows
- make tax incentive programs permanent, signaling long-term commitment
- consider implementing a new digital media tax credit to attract and retain developers of digital animation, visual effects, and video games
- more effectively track film production data, including how many days of production are spent within the state versus other locations along with the utilization rates of studio soundstages and similar facilities
- encourage long-term investments in infrastructure by implementing tax credits for building or upgrading studio or post-production space
- improve the ability of local film commissions to coordinate with local city authorities in expediting the film permitting process
- create proactive marketing and outreach strategies to communicate new incentives and initiatives
- establish cooperative relationships with civic and industry leaders beyond the state's borders to attract and better facilitate foreign-funded productions

One route to implementing several of these recommendations would be providing the California Film Commission (which is part of the state Business, Transportation & Housing Agency) with enhanced staffing and marketing resources. The commission could then take on the task of comprehensive data collection, establishing a clear mechanism for monitoring the health and development of a crucial industry and for gauging the effectiveness of policy. Industry data is currently inconsistent and often incomplete—a problem that needs to be corrected given the importance of film production to the state's economy.

In addition to measures implemented at the state level, some promising initial steps have recently been taken by the City of Los Angeles (see page 5). But L.A. could go further by better defining the film industry ombudsman position within City Hall. With one consistent person installed in City Hall and serving as a liaison with FilmL.A., there could be a better long-term strategy for cutting through the bureaucracy to obtain permits from various city and county agencies.

In order for California to reassert its former level of dominance, civic and business leaders need a greater understanding of the economic importance of film and television production, especially in the context of job creation. Complacency is not an option. The financial, geographic, and human capital advantages that put Hollywood on the map are no longer enough to sustain the industry's growth in the state.

A significant number of workers in film production continue to maintain permanent residence in the state, but they spend increasing amounts of time in other locations. If production losses continue, the workers themselves will relocate altogether, with increasing consequences for California's revenues and its pool of human capital. Industry professionals would prefer to work where they live. Local leaders must make that possible, or run the risk of losing this world-class concentration of talent. California needs its state and local officials, studio executives, and independent producers to act cooperatively with decisive measures to retain and develop one of its signature industries.



INTRODUCTION: CALIFORNIA vs. THE COMPETITION

Whether it's programming from studios in Burbank or cutting-edge special effects and animation conjured up by digital artists in the San Francisco Bay Area, film and television production is a significant part of the California economy—and a bedrock element of the state's identity and image. But past and present dominance is no guarantee of future prosperity.

Make no mistake: Motion picture and television production in California remains strong. Hollywood is still the clear leader in terms of economic output and innovation, and California's industry employment levels dramatically outpace the rest of North America. The state's robust infrastructure and critical mass of talent in all aspects of the industry, combined with strong allied industries, have contributed to maintaining its supremacy.

But California's mantle is slipping. Once upon a time, Hollywood's highly centralized studio system gave rise to such a concentration of infrastructure and talent that the state had a virtual lock on the majority of film production. But that structure is a thing of the past, and today production is highly mobile.

The high costs of living and doing business in California have prompted producers to look elsewhere. Producers are finding it more cost-effective to film in other locations, despite the fact that most of the industry talent still lives in California. Smaller films made for limited release are rarely, if ever, filmed in the state these days, and even large-budget films have relocated to other states or countries to realize significant savings. California has acknowledged this shortcoming, and in July 2009, introduced a tax credit for projects filmed in state with budgets of \$75 million or less.³

While this is a positive first step, it makes little sense for the program to specifically exclude the most lucrative big-budget films, which can generate greater local spending. This played out recently as filming got under way in spring 2010 for the latest installment of the *Transformers* franchise: Los Angeles did in fact capture much of the production, but yet it lost six weeks of shooting to Michigan and Illinois, with producers specifically citing the "very attractive rebates" those locations offered. Because of its \$200 million-plus budget, this film did not qualify for tax credits in California.⁴

An onerous permitting process and increased restrictions and city-imposed moratoriums resulting from resident complaints have further eroded California's appeal to filmmakers. Faced with rising costs, increased competition, lower profits, and, in the case of some publicly traded companies, pressure from shareholders, U.S. studio executives have been looking for ways to improve the bottom line.⁵ A growing number of other states and foreign countries are actively courting these producers with competitive tax breaks, even establishing offices in Los Angeles to market themselves. (See the Appendix, which compares the details of incentives offered by various locations.)

Successful states and countries offer unique and competitive incentives with less onerous qualification criteria. They have been able to adopt and implement innovative policies to:

- ensure the improvement and growth of their infrastructure and labor forces
- provide easy access to the production establishment
- support the provision of permits
- provide security
- gain the cooperation and support of local communities and businesses by offering incentives, education about local economic benefits, and addressing community concerns
- create agreements or partnerships with other countries



Film Flight

Forty-two states (including California), plus the District of Columbia, are currently vying for a piece of the \$57 billion⁶ U.S. film production industry by offering tax incentives.⁷ New York, North Carolina, Louisiana, and New Mexico have made significant inroads in attracting this commerce, and now Georgia has also emerged as a strong contender. Although other locations, including Michigan, have been aggressive in providing tax breaks and incentives to film locally, the five states mentioned above have now built a true critical mass of production and post-production activity that can sustain ongoing work rather than just landing one-shot individual projects. New York, in particular, has the built-in appeal of being a hub of the entertainment industry and a major cultural capital, with a strong concentration of television, radio, and theater talent.

Compared with other states' programs, California's tax credits have more stringent qualifications and are more attractive to independent films and television series than to big-budget studio productions. Even so, the program is a positive gesture toward the industry, signaling that California is willing to fight to keep production here.

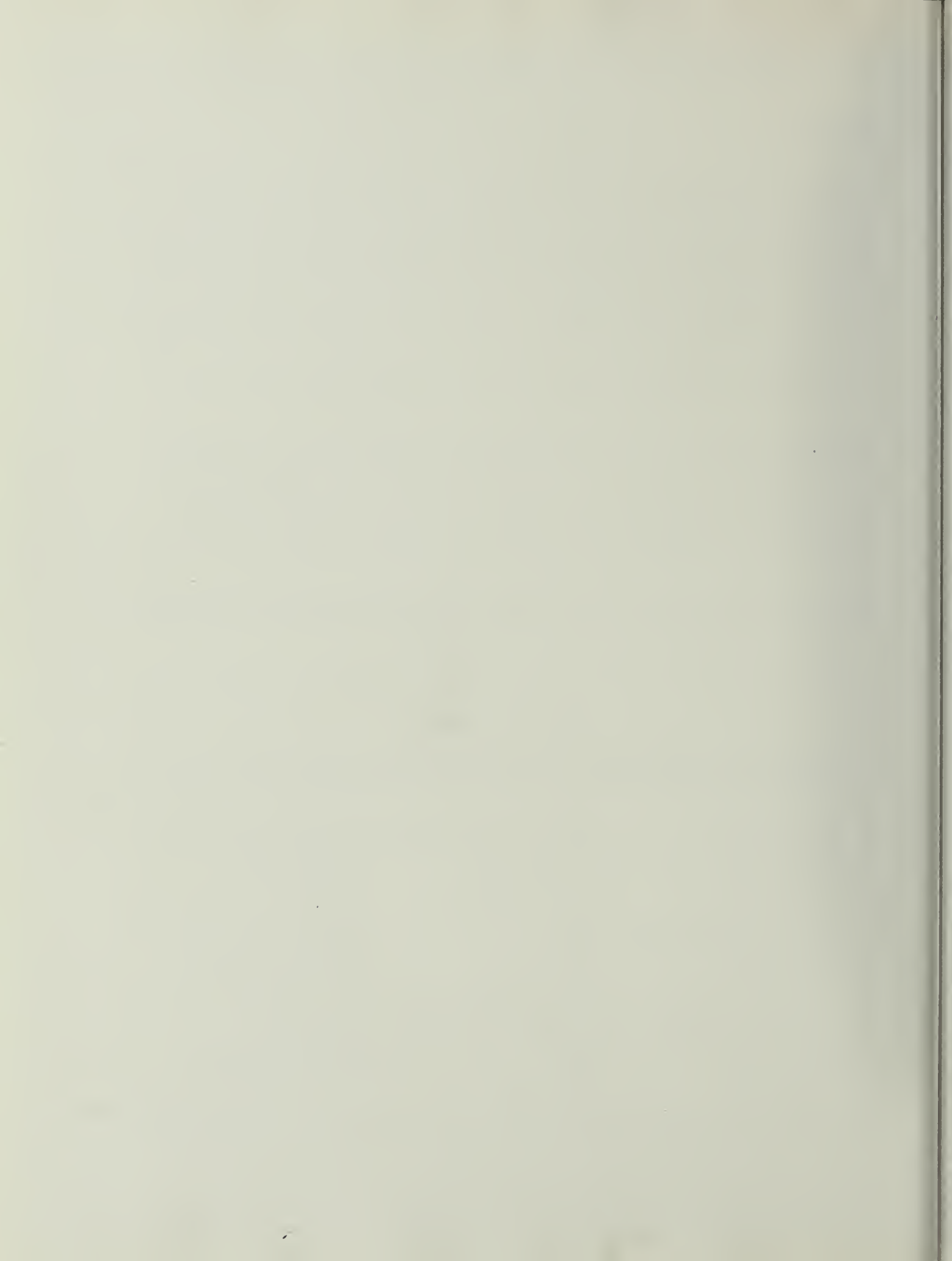
A nonrefundable, transferable 20 percent tax credit applies to qualified local expenses of feature films, movies of the week (MOWs), and television series for basic cable. (Low-budget independent films may transfer or sell to an unrelated party; others may transfer only to affiliates.) The tax credit rises to 25 percent for independent films and television series relocating to California from outside the state. The credits cannot be applied until 2011 and will terminate in 2014. The California program's annual funding is \$100 million, with a minimum of \$10 million of that amount allocated for independent films.⁸ In acknowledgment of the high cost of living, California also offers sales tax and hotel occupancy tax relief. As in many other states, filming in state-owned properties is generally free with a proper permit.

Though it is still too early to know the real impacts of the California tax credit program, there are some encouraging signs. Since its inception, 75 projects have been approved to receive credits. These projects were estimated to spend more than \$1 billion in the state, generating \$500 million of wages for below-the-line staff.⁹

The Ones That Got Away

Here is just a sampling of recent and upcoming films that were filmed wholly or largely outside of California. Their primary shooting locations are listed in parentheses, though in many cases, portions were filmed elsewhere.

<i>Battle: Los Angeles</i> (Louisiana)	<i>Hall Pass</i> (Georgia)	<i>She's Out of My League</i> (Pennsylvania)
<i>The Blind Side</i> (Georgia)	<i>Harry Potter and the Half-Blood Prince</i> (England)	<i>Shutter Island</i> (Maine and Massachusetts)
<i>Captain America</i> (England)	<i>The Incredible Hulk</i> (Toronto)	<i>Take This Waltz</i> (Toronto)
<i>The Conspirator</i> (Georgia)	<i>The Informant!</i> (Illinois)	<i>Terminator Salvation</i> (New Mexico)
<i>Cowboys & Aliens</i> (New Mexico)	<i>Inglourious Basterds</i> (Germany)	<i>300</i> (Montreal)
<i>The Curious Case of Benjamin Button</i> (Louisiana)	<i>Juno</i> (Vancouver)	<i>Twilight Saga: New Moon</i> (Vancouver)
<i>The Dark Knight</i> (Chicago)	<i>Killers</i> (Georgia)	<i>Twilight Saga: Eclipse</i> (Vancouver)
<i>Fantastic Mr. Fox</i> (London)	<i>The Last Song</i> (Georgia)	<i>Up in the Air</i> (Missouri and elsewhere)
<i>Footloose</i> (upcoming remake; Georgia)	<i>Leatherheads</i> (North and South Carolina)	<i>Watchmen</i> (Vancouver)
<i>For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf</i> (New York and Georgia)	<i>Marley & Me</i> (Pennsylvania and Florida)	<i>Whip It</i> (Michigan)
<i>Gran Torino</i> (Michigan)	<i>Night at the Museum: Battle of the Smithsonian</i> (Vancouver)	<i>Why Did I Get Married Too</i> (Georgia)
<i>Green Lantern</i> (Louisiana)	<i>Paul Blart: Mall Cop</i> (Massachusetts)	<i>The Wrestler</i> (New Jersey)
	<i>Sanctum</i> (Australia)	



Introduction: California vs. the Competition

Los Angeles offers some local incentives but does not have its own tax credit program. The Los Angeles City Council recently passed film-friendly initiatives to "keep Hollywood home." The program extended the free use of city-owned buildings, added more access to city-owned parking spaces, delegated the Department of Water and Power (DWP) to install energy nodes around the city to accommodate filming equipment and reduce energy-related costs to filmmakers, and assigned the Recreation and Parks Department to create a film coordinator position.

Los Angeles also has an entity that works to streamline the permitting process. FilmL.A. is not a government agency, but rather a private, nonprofit organization that is contracted by the City of Los Angeles and six other cities in the L.A. region, five school districts, and the Angeles National Forest. In 2010, FilmL.A.'s contract was extended for five years, with an option for three five-year extensions. In addition to providing film permitting coordination, it has been tasked with creating a marketing plan specifically for the Los Angeles film industry.¹⁰

Passing the current incentive package in 2009 was a crucial step toward getting California back in the game. Going forward, the key will be making additional policy adjustments that build on this momentum.

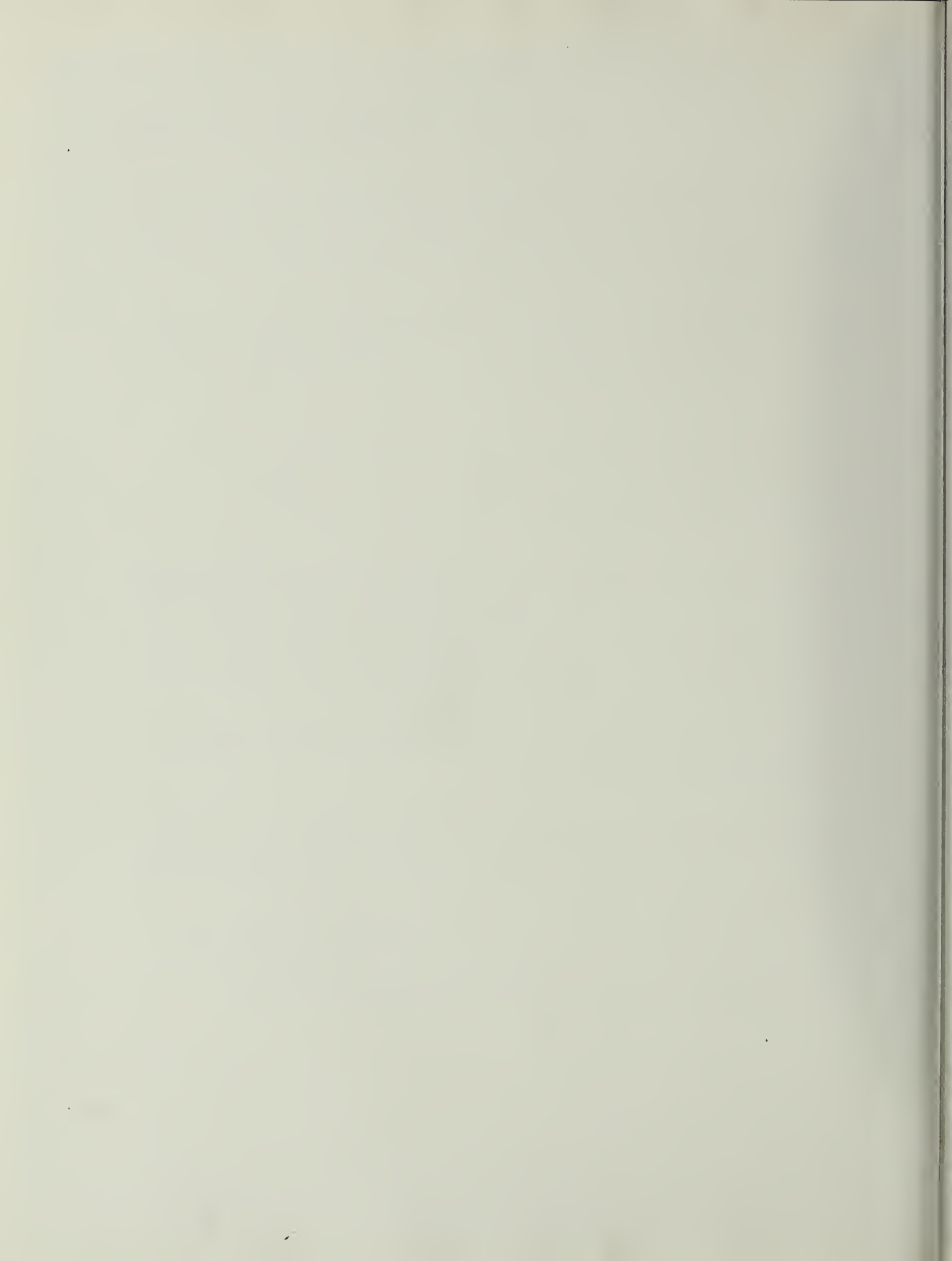
Competing does not necessarily mean matching the other states rate by rate (and in fact, questions have arisen about whether the generous programs offered by some of the most aggressive states will be sustainable). But it does mean making smart moves to properly target incentives and streamline assistance for producers.

Continuing to cultivate California's entertainment industry is more important than ever, since the competition does not arise just from other states. The arena is now global. Many countries have long had highly successful local film industries, but thanks to Hollywood's vast reach and superior filmmaking technology, most film-based revenue has historically been captured by the United States.¹¹ But the size of the pie that's up for grabs has prompted several countries to intensify their effort to lure American productions to augment local activity. Countries vying for a piece of the U.S.-based industry include Canada, Australia, New Zealand, the United Kingdom, Germany, and India, among others. With a combination of incentives and enhancements to the infrastructure already established for their own national movie and television industries, these countries have become increasingly successful in landing U.S. production projects.

Canada, where film production is a leading industry, is the most striking example. Film production contributed nearly US\$8 billion to Canada's economy in 2008.¹² Vancouver, Montreal, and Toronto are now considered top locations for filming, approaching the caliber of Los Angeles and New York.

Although Canada had been home to sporadic film and television production in the 1970s and 1980s, the industry really took off following the introduction of incentives by the Canadian government in 1998. Canada's initial concerted push also coincided with a period of favorable exchange rates against the U.S. dollar, a trend that peaked in 2002 and helped officials build immediate momentum. The key to Canada's ongoing success has been a potent combination of federal and provincial incentives, lower labor costs, skilled English-speaking workers, and proximity to the U.S.

After 2002, Canada found itself faced with increased competition from multiple U.S. states that adopted film tax incentives and launched aggressive marketing campaigns. But its provinces responded by introducing their own incentives and bolstering their local infrastructure. Vancouver's capabilities are now so sophisticated that the city has become the main center for television filming in North America outside of Los Angeles and New York.

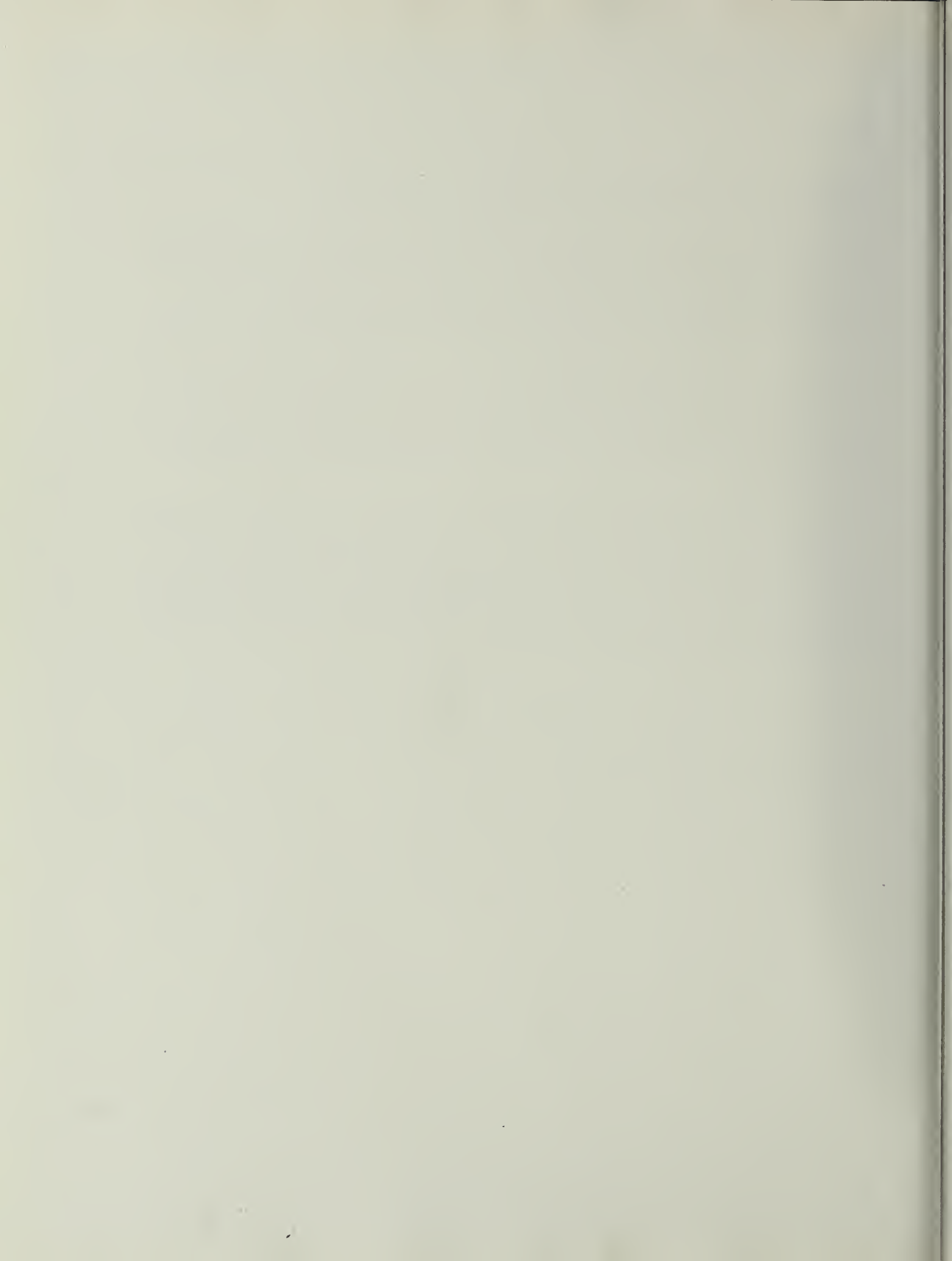


After the Cameras Stop Rolling: The Competition for Jobs Continues

Digital special effects and animation are big business in California. Silicon Valley, in particular, is on the cutting edge of high-tech wizardry for big-budget films. In 2008, employment in post-production stood at almost 9,600 jobs in California, which constitutes 60 percent of all U.S. jobs in this category. But the state is losing lower-end post-production jobs to locations with lower costs and greater incentives. From 2003 to 2008, the compound annual growth rate for post-production services in California was an anemic 1.9 percent.¹³ As costs escalate for film production, and visual effects become increasingly important, producers are seeking more affordable alternatives to the traditional sources of this work.

Because California is such a dominant high-tech leader, the state has long represented the gold standard for innovative post-production work. But ironically, advances in technology are now the very factor that is compromising California's corner on the special-effects market. Why? Because work that used to be performed exclusively in California can now be farmed out beyond its borders and returned to studios, digitally, overnight. Successful operations of this type include Weta Digital in New Zealand and U.S. companies with foreign subsidiaries, including Sony Pictures Imageworks and Rhythm & Hues in India.

In addition, the development of 3-D video games with cinematic effects is growing, and studios are being built expressly for this purpose. Video game development requires much of the same software and hardware used by effects houses—and the skill sets involved are comparable and transferable to actual feature films. If the trend of developer studios handling post-production work for films continues to grow, this may be another area in which California stands to lose jobs. Although many video game production companies do business in California, an increasing number are based in lower-cost locations such as Seattle and Austin, Texas. Many states foster the animation and video game industries with incentives, and California may have to consider doing the same.



PART 1: THE STATE OF FILM AND TELEVISION PRODUCTION IN CALIFORNIA

The entertainment industry is a point of pride for California. Hollywood movies have created thousands of jobs in California for decades, contributing significantly to the state's economic growth and prosperity. Motion picture and television production employs not only actors, producers, writers, and directors, but a host of ancillary services, such as hairdressers and make-up artists, lighting and camera crews, set designers, caterers, drivers, and, above all, post-production professionals (who edit, finalize the sound, and add any visual effects). The industry also supports accountants, business analysts, real estate activity, and tourism.

This profound economic impact was highlighted when the Writers Guild of America staged a three-month strike in 2007–2008: The result of this temporary halt in production was an estimated \$2.1 billion of lost output for California from the fourth quarter of 2007 through the end of 2008.¹⁴

This section examines the economic effects of the state's gradual and ongoing loss of film and television production. Independent artists, writers, and performers (classified as a separate job category by the Bureau of Labor Statistics) constitute important elements of this industry, so trends in those professions are examined as well.

In 2008, 160 movies and 320 television programs were filmed in California.¹⁵ In that year alone, the two employment categories that make up the broader film industry (the motion picture and video industry, plus independent artists, writers, and performers) together generated \$25 billion in output and created 167,000 jobs in more than 14,000 establishments.¹⁶ Although the total number of productions (480) was down from 529 in 2007 (due in part to the financial crisis), California still outpaced all U.S. states, followed by New York. No doubt, the state remains the leader, with its sophisticated infrastructure, critical mass of talent, and strong allied industries.

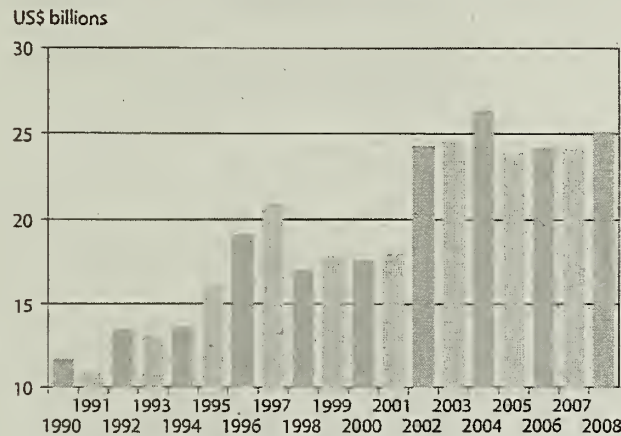
There's no denying, however, that California is also an expensive place to live and do business. Independent producers and major studios alike are finding it more cost-effective to film elsewhere even though most of the top talent lives in the state. And post-production, once flourishing in the Bay Area, is being lost to competitors in other countries. This phenomenon will be examined further in Part 5 of this report.

In both of the charts that follow, we have defined the broader movie and video industry to be comprised of two major BLS employment categories: the motion picture and video industry (encompassing subcategories for production and post-production), which is assigned NAICS code 5121; plus independent artists, writers, and performers, which is NAICS code 7115. We will discuss the most relevant subcategories in detail.



Figure 1 shows that the economic contribution of the broader industry in California was mostly on a rising trajectory until 1997, when it reached \$21 billion in output, then dropped. A significant recovery occurred in 2002, peaking in 2004 at more than \$26 billion in output, before leveling off.

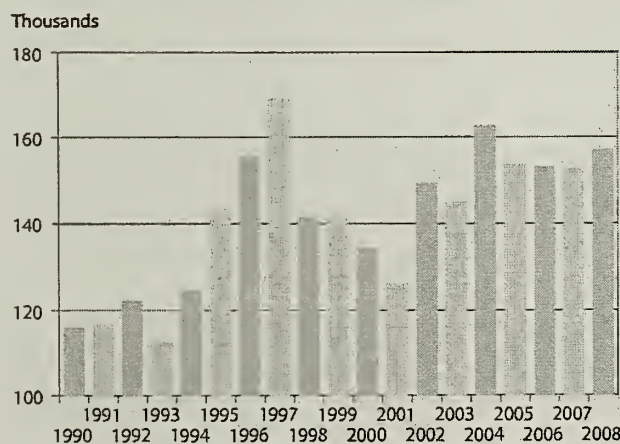
Figure 1. Output in California's movie and video industry
Primary establishments and independent production



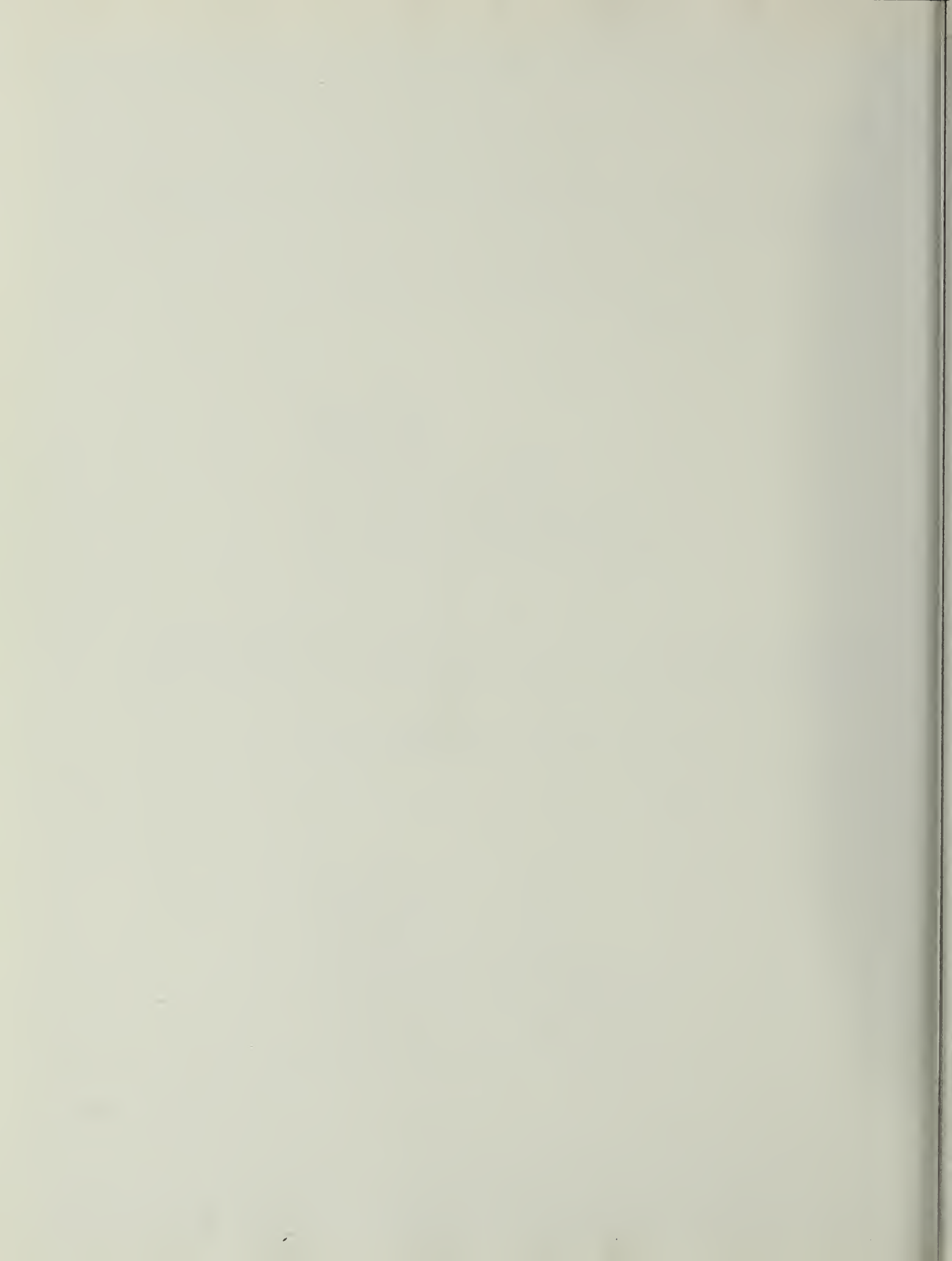
Sources: California Employment Development Department, Moody's Economy.com.

Employment in the broader industry increased through much of the 1990s, eventually peaking in 1997 at 174,000 jobs, as seen in this figure. However, 1998 brought a sharp fall that impacted both GDP and employment. Although a recovery occurred in 2004, the 1997 employment level has yet to be recaptured.

Figure 2. California's movie and video industry employment
Primary establishments and independent production



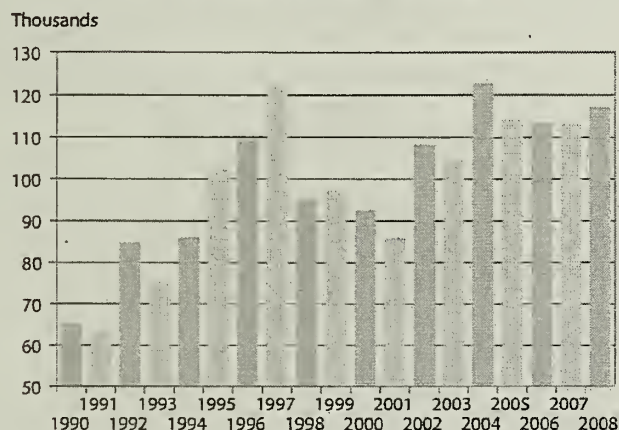
Sources: California Employment Development Department, Moody's Economy.com.



Production Trends

Mirroring the broader trends discussed in the preceding section, the specific production side of the industry¹⁷ experienced positive growth for much of the 1990s before it peaked in 1997 and subsequently declined. It took until 2004 to regain the levels enjoyed in 1997, but that brief growth spurt was followed by a modest decline. By 2008, it accounted for more than 117,000 jobs in California, resulting in total wages of \$10.4 billion—a strong showing, but with employment still failing to match the 1997 and 2004 peaks.

Figure 3. Employment: movie and video production
Primary establishments, California

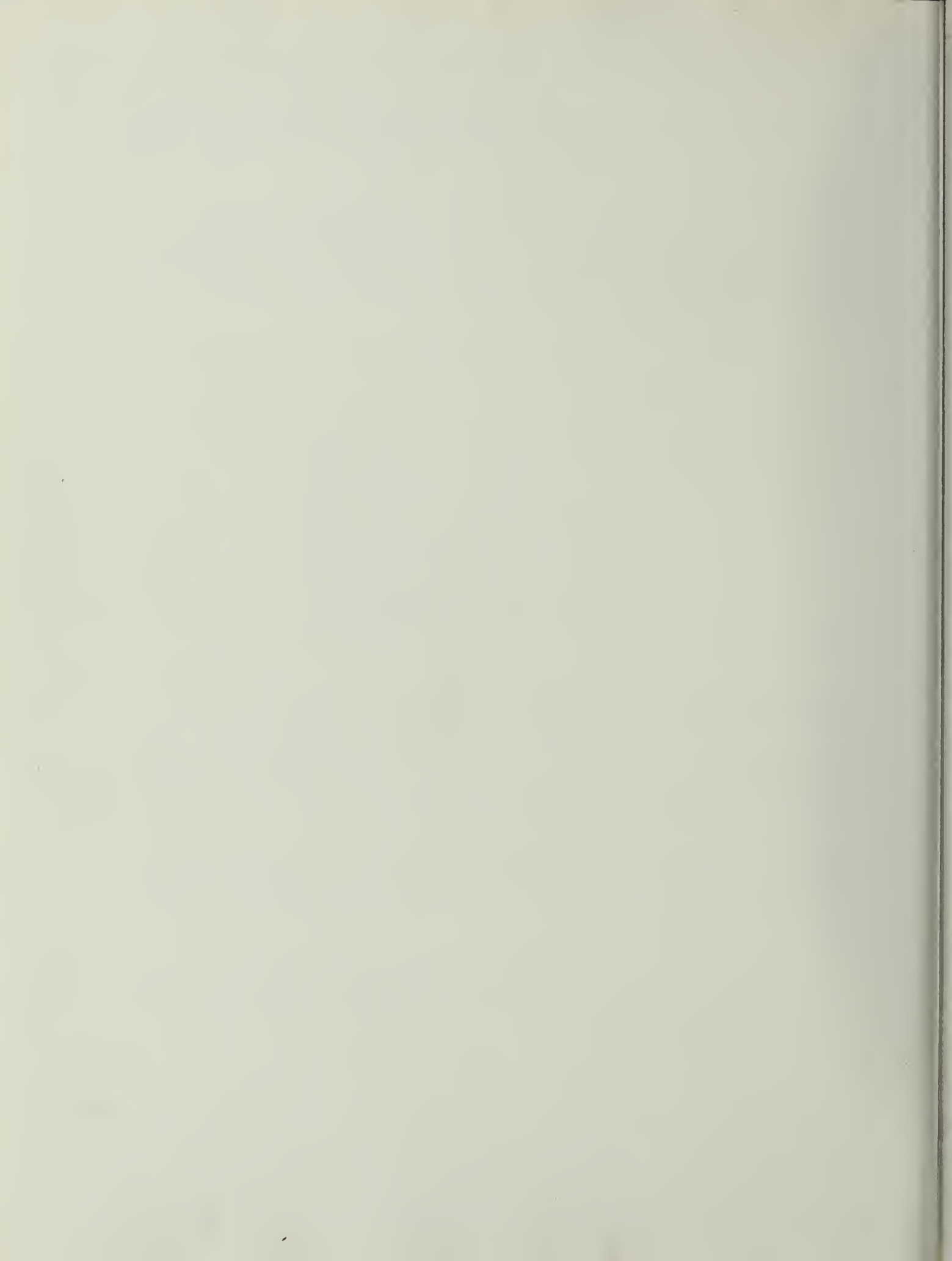


Sources: California Employment Development Department, Moody's Economy.com.

The falloff in the late 1990s coincides with a push by Canada, the United Kingdom, and Eastern Europe to build production facilities and cultivate local talent. These locations began offering incentives for film production, and the enticements worked. One study estimated that the total U.S. expenditure lost to runaway production was \$2.8 billion in 1998.¹⁸ This study also confirmed that most out-of-country production went to Canada, which lured film and television producers with NAFTA-exempt production incentives, including substantial tax rebates. The Canadian production tax subsidy was passed in 1998, and within just a few years, the effect in California was notable.

Many productions returned to the United States after the turn of the millennium, as the euro and the Canadian dollar gained strength. But not all the repatriating productions returned to Hollywood. Other U.S. states had begun providing incentives and became viable competitors for movie production. Looking at BLS numbers from 2003 to 2008, compound growth in employment for California's industry was 2.3 percent, compared with a massive 45.8 percent jump in New Mexico and 24.8 percent growth in Louisiana.

The writers' strike of 2007–2008 sharpened California's substantial loss of film and television production. When production resumed after the stoppage, television viewership lagged and industry uncertainty remained. Despite these factors, the industry showed positive growth in 2008. This was attributed primarily to completing a backlog of productions that had been suspended during the writers' strike.

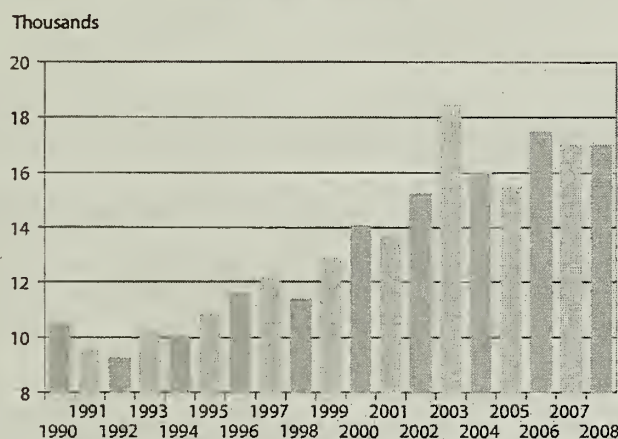


Independent Artists, Writers, and Performers

The bar graph below shows that more than 9,500 jobs existed in California for independent artists, writers, and performers (NAICS code 7115)¹⁹ in 1991. The sector showed mostly positive job growth until 2003, when the industry comprised more than 18,400 jobs in more than 6,000 establishments.

After that point, however, these independent professionals became more mobile and California continued to grow increasingly expensive. As improved telecommunications facilitated global commerce, they exercised the flexibility to live anywhere and still work for Hollywood productions. From 2003 to 2008, compound growth for independent artists, writers, and performers in California was negative 1.6 percent while their counterparts in New York registered a 5.7 percent increase in jobs, and North Carolina tallied a 7.1 percent increase.

Figure 4. Independent artists, writers, and performers
Employment, California



Sources: California Employment Development Department.

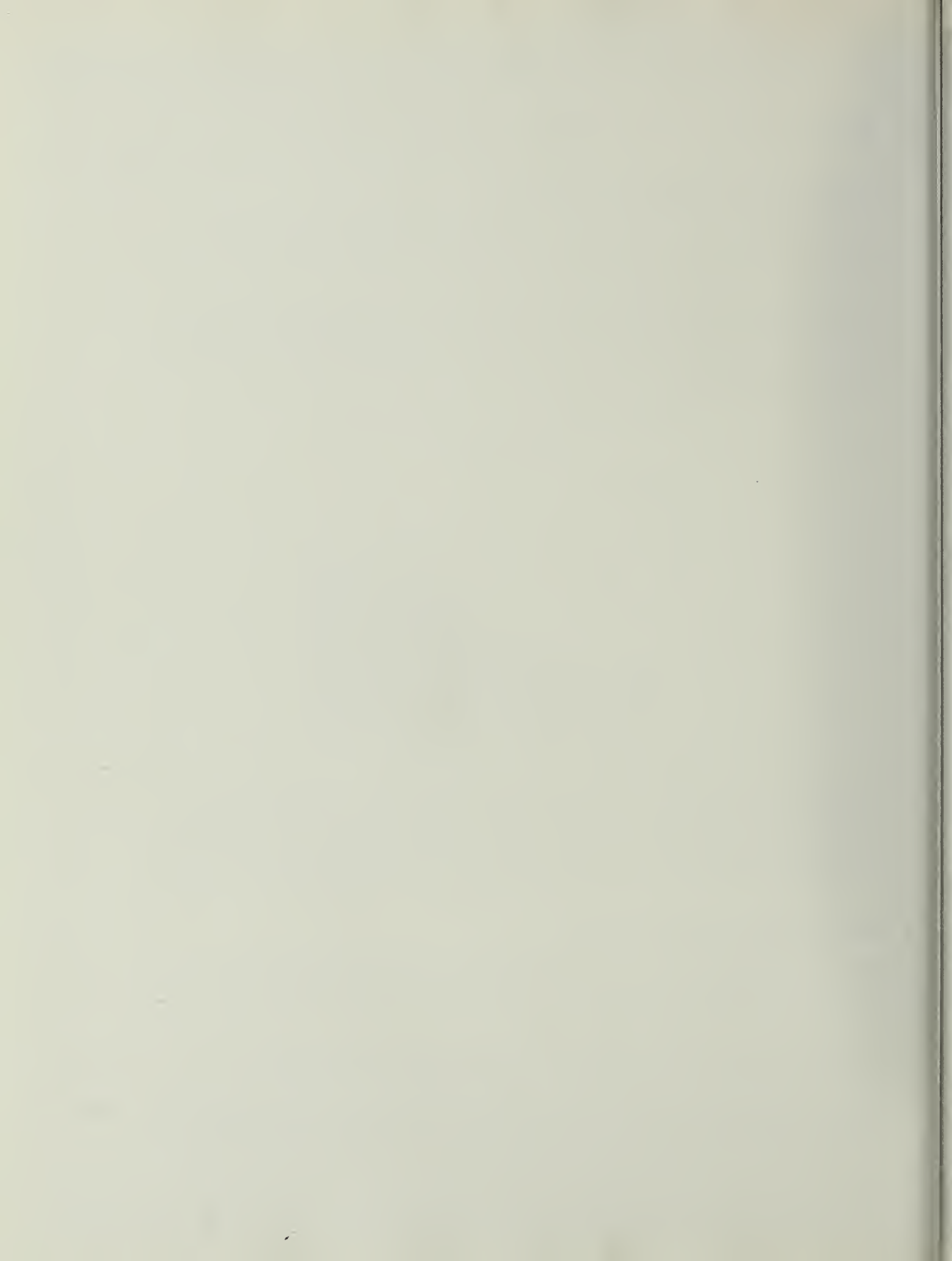
From the fourth quarter of 2008 through the first quarter of 2009, however, production employment declined by 12 percent and employment of independent artists registered a 15 percent decline.²⁰ Multiple factors were at work during this time period, including the global financial crisis, which made it difficult for film projects to obtain financing. The convergence of economic events makes it difficult to isolate and quantify the impact of any single trend, but it is clear that the long-term structural erosion in California's industry dominance has not fully abated.

Quantifying What California Has Lost

California is still the industry leader, but as investment flows elsewhere and jobs are lost, the ripple effects are enormous. Our research examined the gains California could have realized if the state had maintained the share of North American employment it enjoyed in its peak year of 1997.

The state's share of North American employment in the movie and video industry (encompassing production, post-production, and independent artists) has declined from 40 percent in 1997 to 37.4 percent in 2008.

If California had managed to retain the 40 percent share of North American employment it once enjoyed, 10,600 jobs would have been preserved in the state—more than 6 percent of the 2008 industry base. (In 2008, the state actually had 166,775 jobs in this industry. In the hypothetical scenario with its share maintained, it would have had 177,380 jobs.)



Part 1: The State of Film and Television Production in California

While the loss of 10,600 potential direct jobs is significant, the ripple effects would have extended far wider. The secondary impacts encompass many regional suppliers, including independent contractors. In addition, supply-chain activity generates income for the region's residents, who further cycle it back into the economy. For example, in addition to consumer spending by producers, actors, screen writers, and other specialized personnel employed by the film production industry, we should consider spending by the business professionals, truckers, restaurant workers, retail clerks, real estate agents, and others they impact. These consumption effects are referred to as induced economic impacts.

Using the RIMS II multipliers from the Bureau of Economic Analysis, we can determine the incremental jobs, earnings, and output that would have been created had the state maintained the employment share it held in 1997. The model takes into account the indirect effects of service-sector suppliers and the induced economic impacts of all workers' spending.

The 10,600 jobs that would have been retained in this scenario would have in turn generated an additional 25,500 jobs after rippling through other sectors, for a total impact of 36,000 jobs.

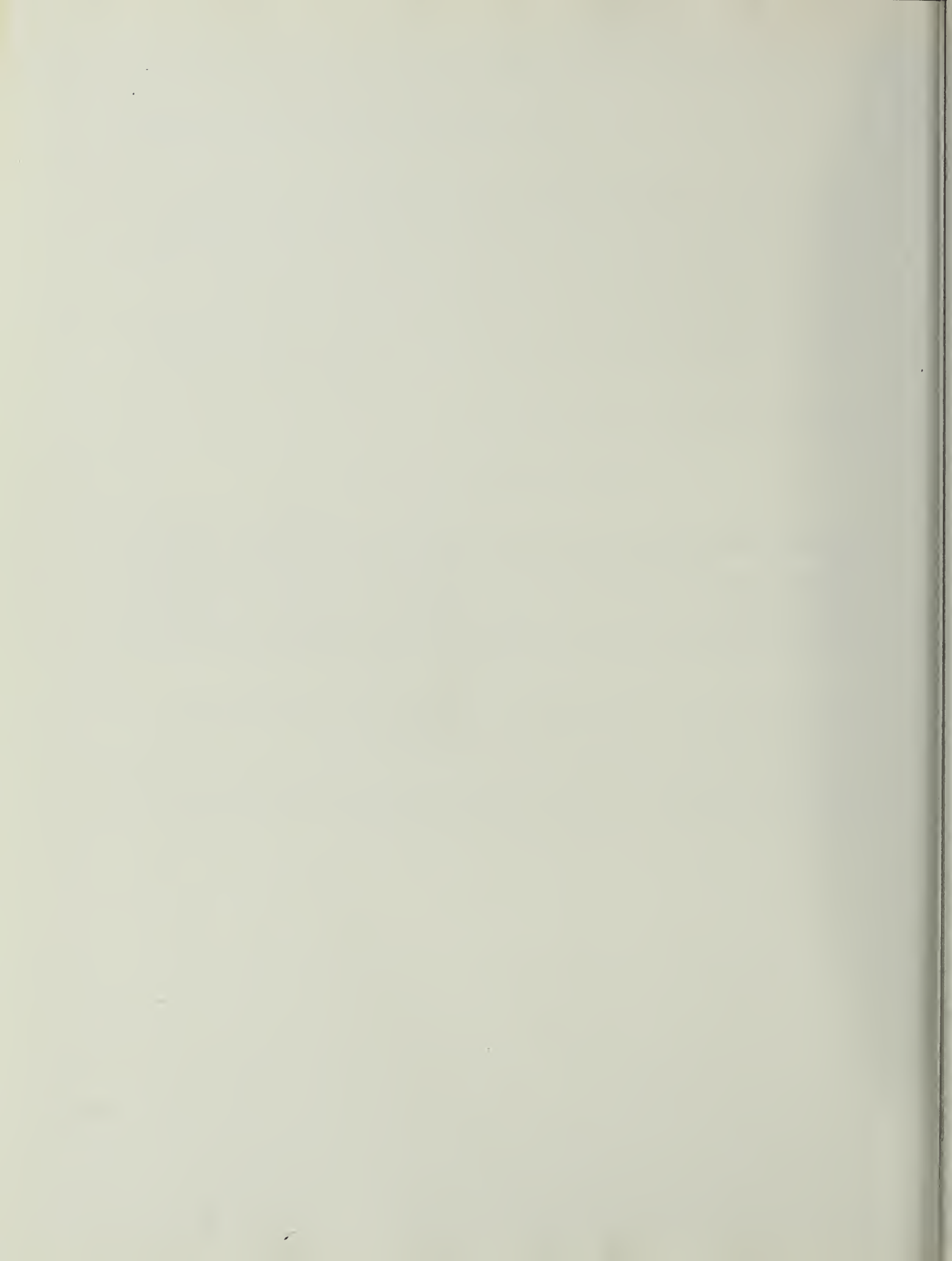
Estimated gains in broader economy if California had retained its 1997 share of North American employment

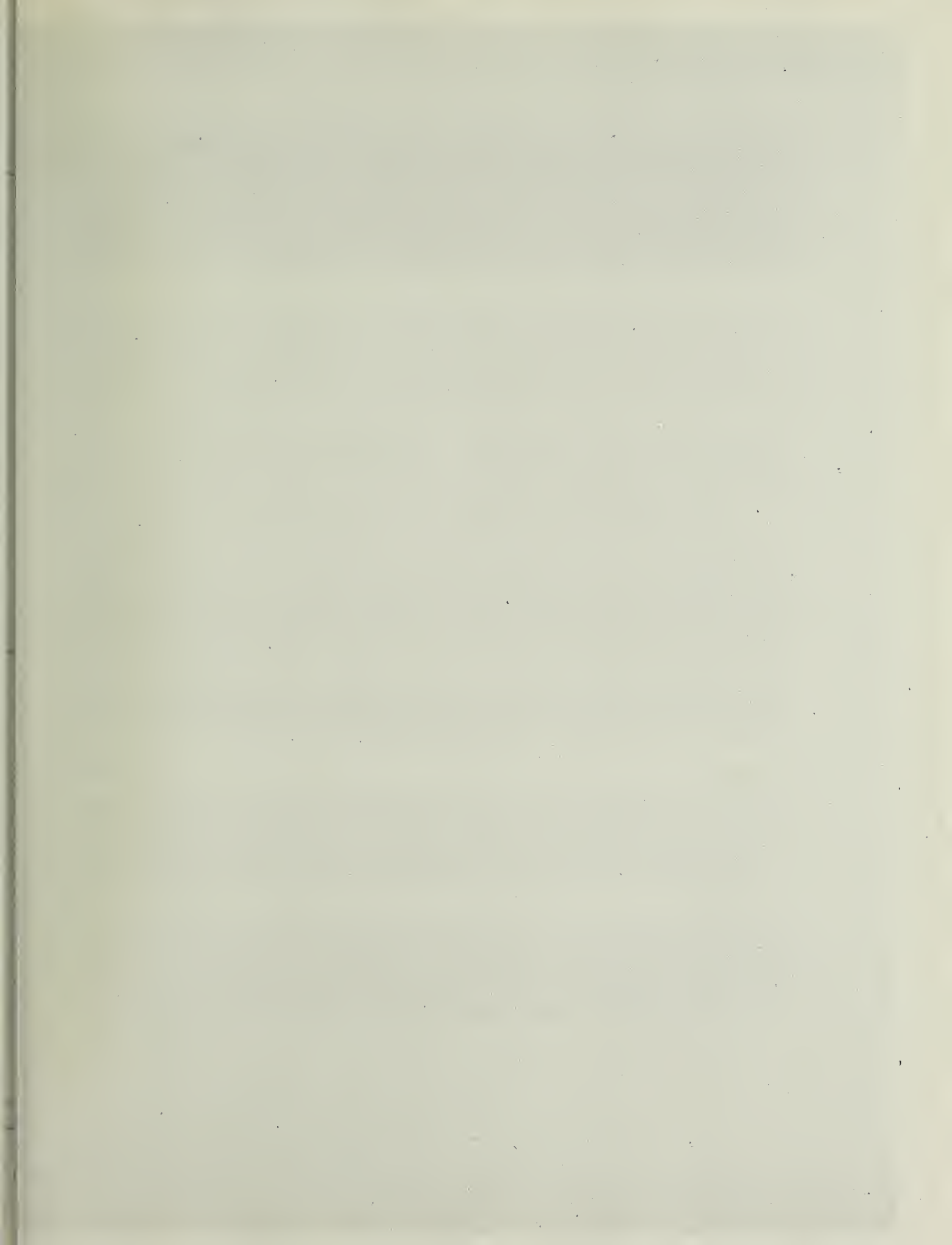
	Direct impact	Indirect impact	Total impact
Employment	10,606	25,487	36,093
Wages	\$970M	\$1.43B	\$2.4B
Real output	\$1.58B	\$2.63B	\$4.21B
Wages per employee	\$91,893	\$56,000	\$66,547
Real output per employee	\$148,782	\$103,100	\$116,524

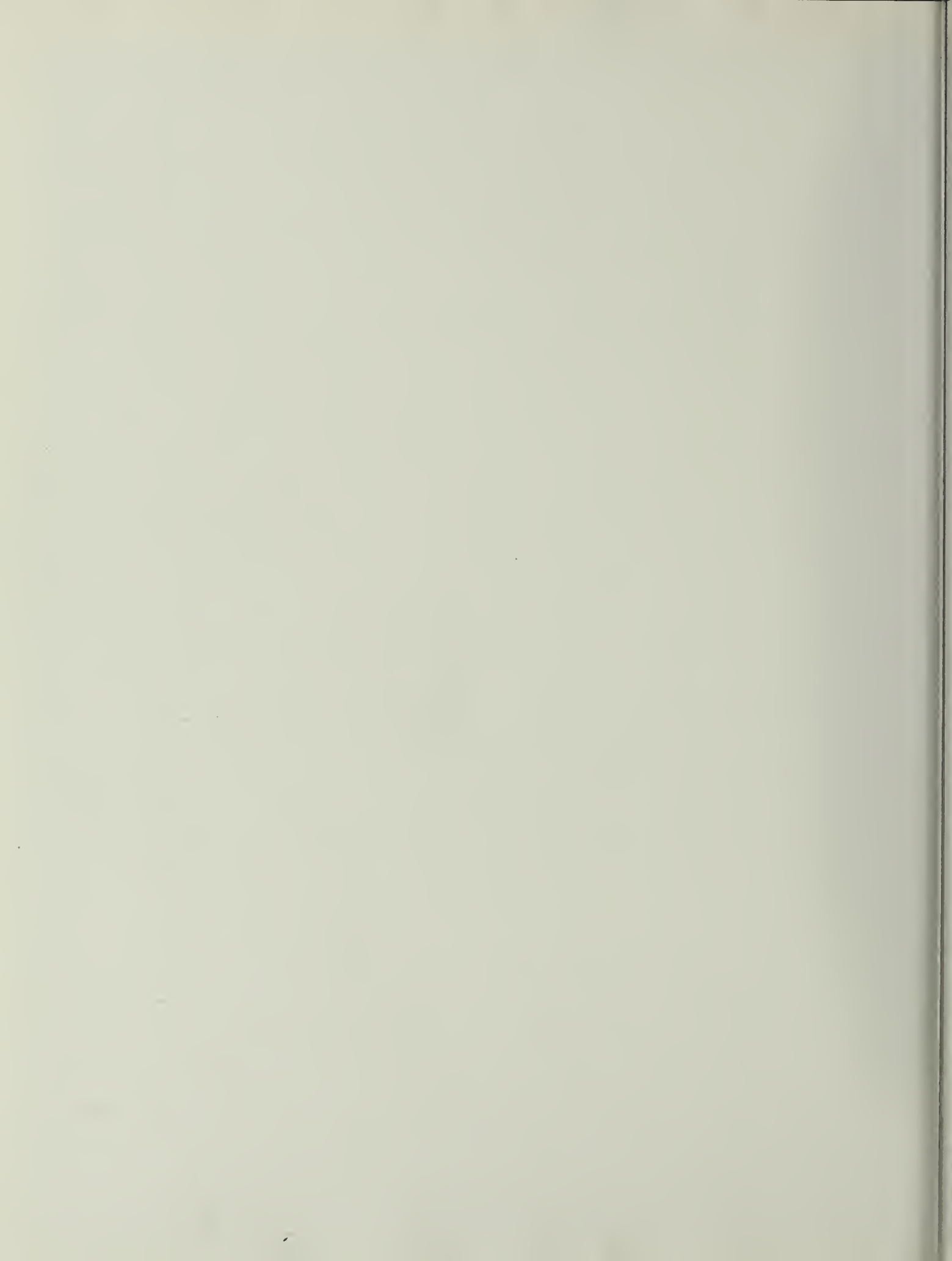
Sources: U.S. Bureau of Labor Statistics (BLS), U.S. Bureau of Economic Analysis (BEA), Moody's Economy.com, Milken Institute.

This suggests that California's film industry employment multiplier is nearly 3.5—that is, for every job created in California's film sector, another 2.5 jobs are created in other sectors. Similarly, the preserved wages and output would have totaled \$2.4 billion and \$4.2 billion, respectively, after rippling through other sectors.

The 10,600 jobs that would have been retained under our hypothetical scenario would have paid nearly \$92,000 annually on average, with the additional indirect jobs yielding an average annual wage of \$56,000. The output per employee associated with the direct jobs in the industry would have averaged nearly \$149,000.







PART 2: COMPETITION FROM OTHER STATES

Given the prevailing high cost of doing business in California, increased local restrictions and moratoriums, and the array of aggressive tax breaks and incentives offered by competing locations, it's no wonder that industry decision-makers are expanding their production horizons. Some studio executives are responding to shareholder pressure for greater profits by looking beyond California to cut costs. Competitors may not have everything the Golden State can offer, but they are able to adapt quickly to global changes and implement innovative policies.

Many producers have found that film-friendly countries, most notably Canada, enable their U.S. dollars to go further, especially since incentives, and in some cases even funding, sweeten the deal. Domestically, a growing number of competing U.S. states also court producers with tax breaks, and have even established marketing offices in Los Angeles. Forty-two states (including California), plus the District of Columbia, beckon the industry with film incentives, and 28 of them provide tax credits.²¹ (See the Appendix for full details on the programs offered in various locations.)

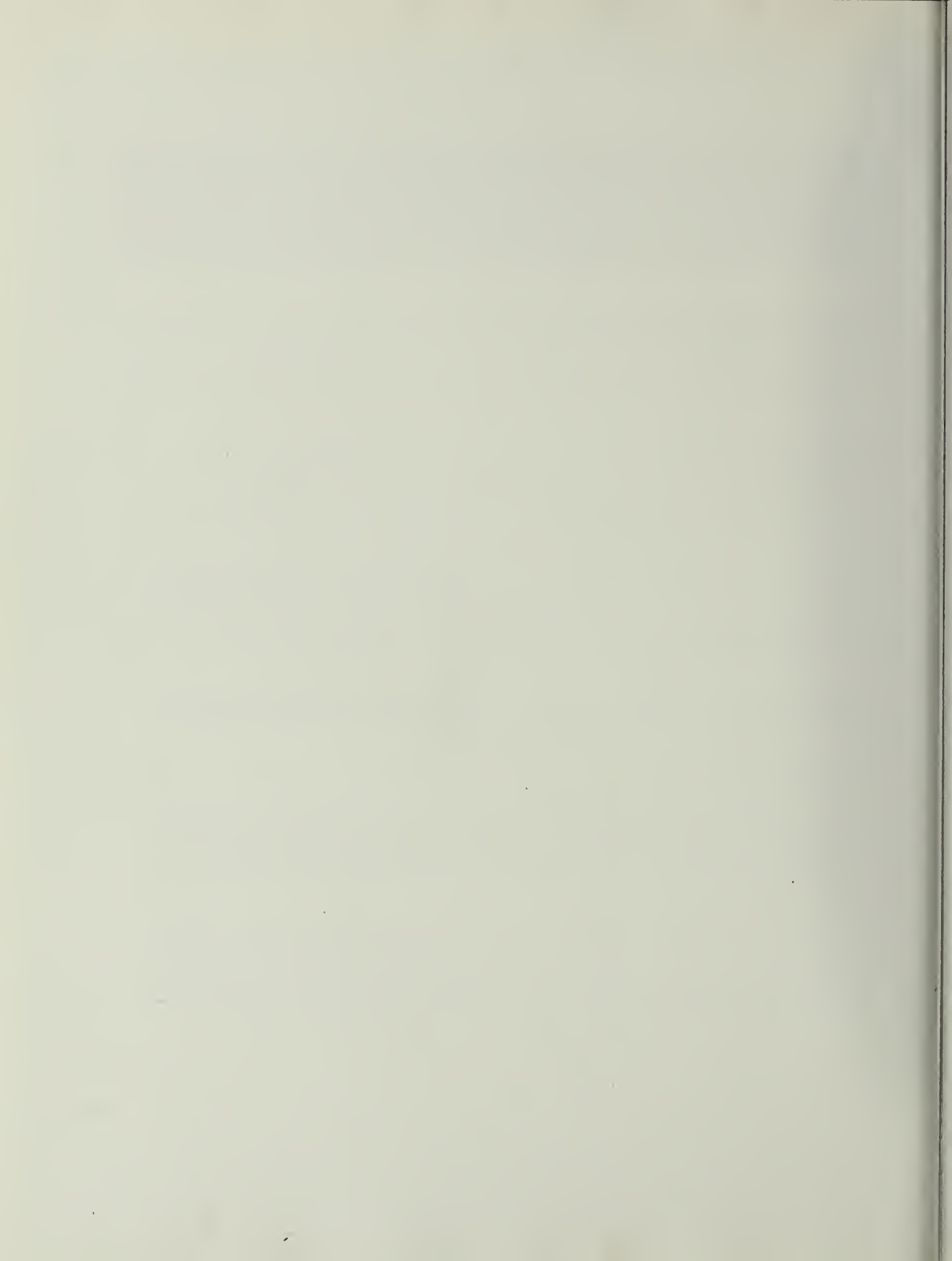
While it's important to stay on top of what these other locations are offering, it would be unrealistic for California to match these competitors on a rate-by-rate basis. In fact, some locations that have been extremely aggressive with tax breaks may be forced to scale back due to fiscal concerns and viability. The real contenders, however, are states that are combining strong incentives with a push to build infrastructure and a pool of talent for the long term. In those cases, even if tax incentives are eventually scaled back, these states will have a critical mass of facilities in place and will be able to compete with California solely on a cost basis.

This section will assess six key domestic competitors: New York, Georgia, Louisiana, New Mexico, North Carolina, and Michigan. In Parts 3 and 4 of this report, we will examine Canada, Australia, Germany, and the United Kingdom to determine their competitive edge in attracting film industry business.

New York

New York is second only to California when it comes to movie and television production, boasting an average of 250 feature films a year.²² Most of the state's production is concentrated in New York City, where the industry infrastructure and labor force are quite large (and where writers love to set stories).²³ Although it is already a leader, New York recognized viable and increasing competition from other states, and moved to implement measures designed to protect its industry.

Job losses in the film industry in New York might have escalated due to the flood of incentives offered by other states and Canada, but the inception of New York's tax credit in 2004 had its desired effect, and by 2007, 7,031 direct jobs were added.²⁴ From the time the tax credit was further increased in April 2008 through December 2008, film projects in the state increased to 100 applications, rising by 67 percent compared with the same period in 2007. Local direct spending from these 100 projects totaled \$1.8 billion, an increase of more than 91 percent from the previous year.²⁵



Law & Order: New York's Loss Is L.A.'s Gain

In spring 2010, New York City took a hit with the news that NBC was pulling the plug on the original *Law & Order*, the second-longest-running network series of all time. Roving *Law & Order* shoots had become a familiar sight on the streets of New York over the show's 20-year run, and guest spots had long been a mainstay for Broadway actors looking to supplement their income between theater gigs. In addition to the fond obituaries, the media took notice of the show's impressive economic impact over the years: According to the Mayor's Office of Film, Theater, and Broadcasting, the show provided jobs to about 4,000 people every year, including one-day acting roles. Its spending totaled about \$79 million annually, and its total economic impact over the years amounted to a whopping \$1 billion or more. In addition, Dick Wolf, the show's producer, was instrumental in lobbying for the tax breaks that eventually lured other productions to New York.²⁶

All is not lost for the venerable franchise, however—and production is moving to the West Coast. Los Angeles can only hope that the forthcoming *Law & Order: Los Angeles* (already dubbed “LOLA” and set to debut in fall 2010)²⁷ becomes the same kind of economic engine for Southern California that “the mothership” was for the Big Apple.

In 2008, New York State increased the fully refundable tax credit for qualified expenses incurred while filming in the state from 10 percent to 30 percent. In addition, New York City offers a 5 percent refundable tax credit, increasing the potential total tax credit to 35 percent. Other incentives include exemption from state and local sales and use tax, up to a 5 percent tax credit on investment in construction and upgrades of film production facilities, and an employment incentive tax credit.²⁸

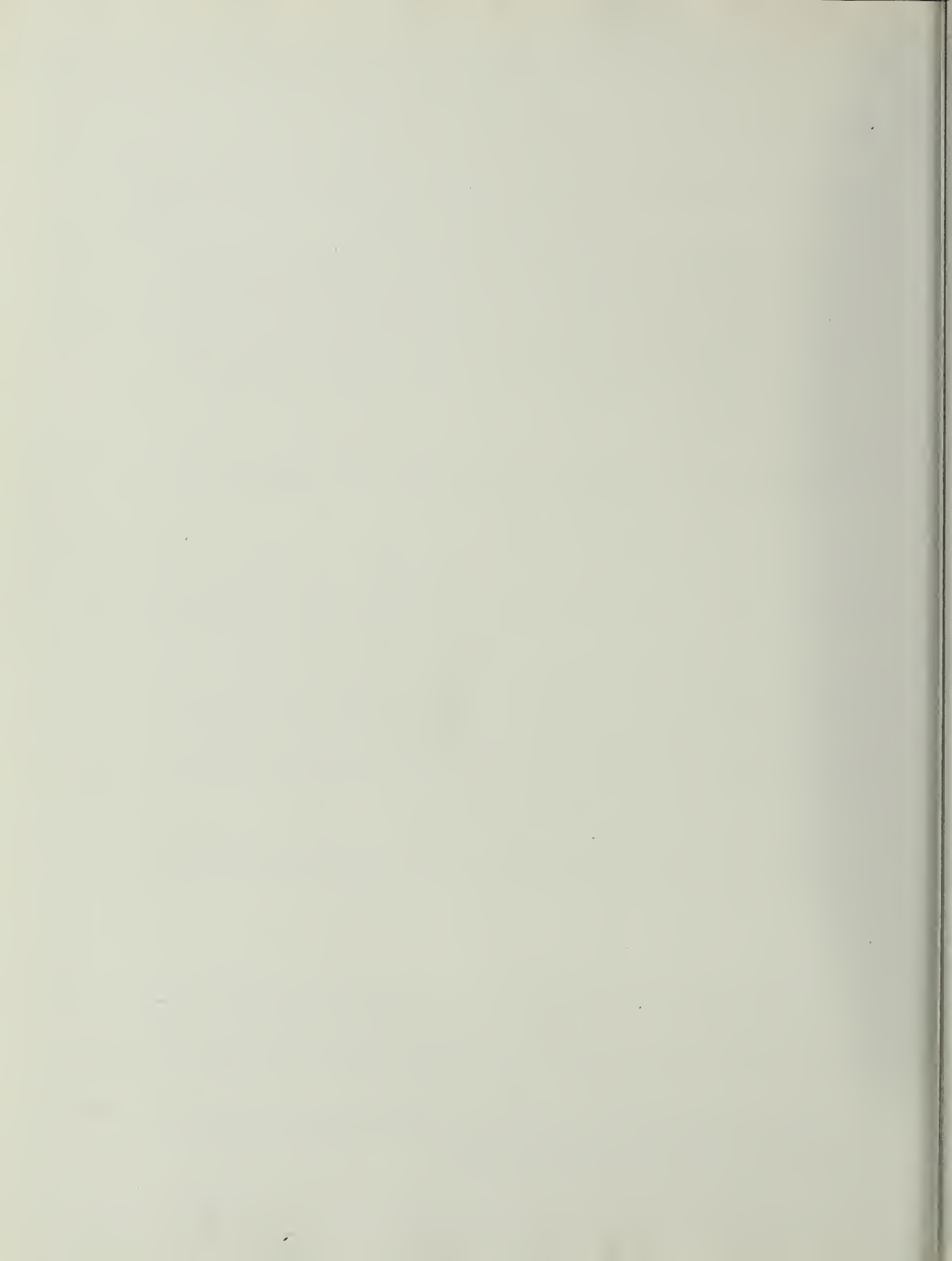
New York City's “Made in NY” incentive program includes the tax credit cited above, as well as a marketing credit (1 percent of the production cost for projects with at least 75 percent of production work completed in New York City).²⁹ It also established the Mayor's Office of Film, Theatre and Broadcasting, which offers concierge-style service—a comprehensive support system that reflects the city's cooperation and willingness to cultivate the industry. Some of its services include a one-stop shop for obtaining permits, location scouting, discounts from local vendors, exclusive free assistance and protection from the NYPD Movie and TV Unit, and informational resources on the film office's website. Although many elements of this convenient, streamlined service are in place through FilmL.A., New York's approach provides a useful model for Los Angeles to study, given its speed and effectiveness.

It is worth noting that New York City, struggling with its finances like most U.S. cities and states, recently implemented a fee of \$3,200 to film in municipal buildings.³⁰ It will be interesting to observe whether this is a sign of things to come, and whether some of California's most aggressive competitors can sustain their incentive programs in the face of growing fiscal pressures.

Georgia

Georgia's film business is booming these days, thanks to attractive and broad-based tax incentives and simplified criteria for qualification. In May 2008, the state made a bold increase in its tax credit, going from a potential total of 17 percent all the way up to an eye-catching 30 percent on all qualified film-related spending in Georgia. The current tax credit includes a 20 percent base credit for filming, post-production work, and video game development and animation with a minimum expenditure of \$500,000 in a single year. An additional 10 percent credit called the Georgia Entertainment Promotion is available if filmmakers include a Georgia logo or similar placement in the final project.³¹

Georgia's development as a media hub has been under way for quite some time. It has been long been home to the Turner empire, which includes CNN headquarters, TNT, and the Cartoon Network. Atlanta has also emerged as a major center for hip-hop music and, more recently, for video game developers.



Despite these advantages, Georgia took a back seat for many years to states such as Louisiana when it came to film production. The adoption of a tax credit in 2005 finally began to change that picture. It quickly produced a \$475 million economic impact to the local economy, an increase of 283 percent from 2004.³² Stiff competition soon prompted Georgia to go even further, and in 2008, the state instituted the aggressive increase described above.

The results were swift: Since then, production spending in Georgia has increased by more than 150 percent.³³ Thirteen feature films were filmed in the state in 2009, including *The Blind Side*, which snagged multiple Oscar nominations. (Broderick Johnson, one of the film's producers, was quoted in *Variety* as saying, "The magnitude of Georgia's tax break is one of the best, if not the best, in the country . . . [I]t has such a mature crew base you can hire almost everyone locally, so the value of the credit is bigger."³⁴) In addition, 20 television specials and series were filmed that same year, including the CW's *Vampire Diaries*.

The state's infrastructure is expanding to keep pace. In addition to the prolific 200,000-square-foot Tyler Perry Studios, launched in 2008,³⁵ a new 30-acre facility will open on the site of the old Lakewood Fairgrounds in 2011. It will include 100,000 square feet of soundstages and office space, as well as a set construction shop and lighting and grip facilities. A representative of EUE/Screen Gems said that the company was investing in the project since producers, directors, and studios are increasingly drawn to Atlanta by generous incentives and are looking for expanded infrastructure.³⁶

Louisiana

Louisiana is one of the most popular alternative locations for film production. It offers a refundable, transferable, and permanent 30 percent film tax credit on expenses incurred while filming in state, regardless of the cast and crew's state of residency. An additional 5 percent labor tax credit is available if a Louisiana resident is hired.³⁷ It also offers more liberal qualification criteria.

Some years back, state leaders realized that when the Canadian dollar climbed sufficiently, a number of film productions would return to the U.S. They therefore positioned Louisiana to compete for that business. When the loonie began to appreciate against the U.S. dollar in 2002,³⁸ Louisiana implemented its film tax credit.

Only one feature film was shot in Louisiana in 2002, and no television series. In 2003, seven features and six television series (including MOWs) were shot. By the end of 2009, 51 feature films and 11 television series were produced in Louisiana.³⁹ Although these numbers were meager compared with California's total, Louisiana's demonstrable success⁴⁰ proves that there are domestic options to Canada for quality low-cost filming.

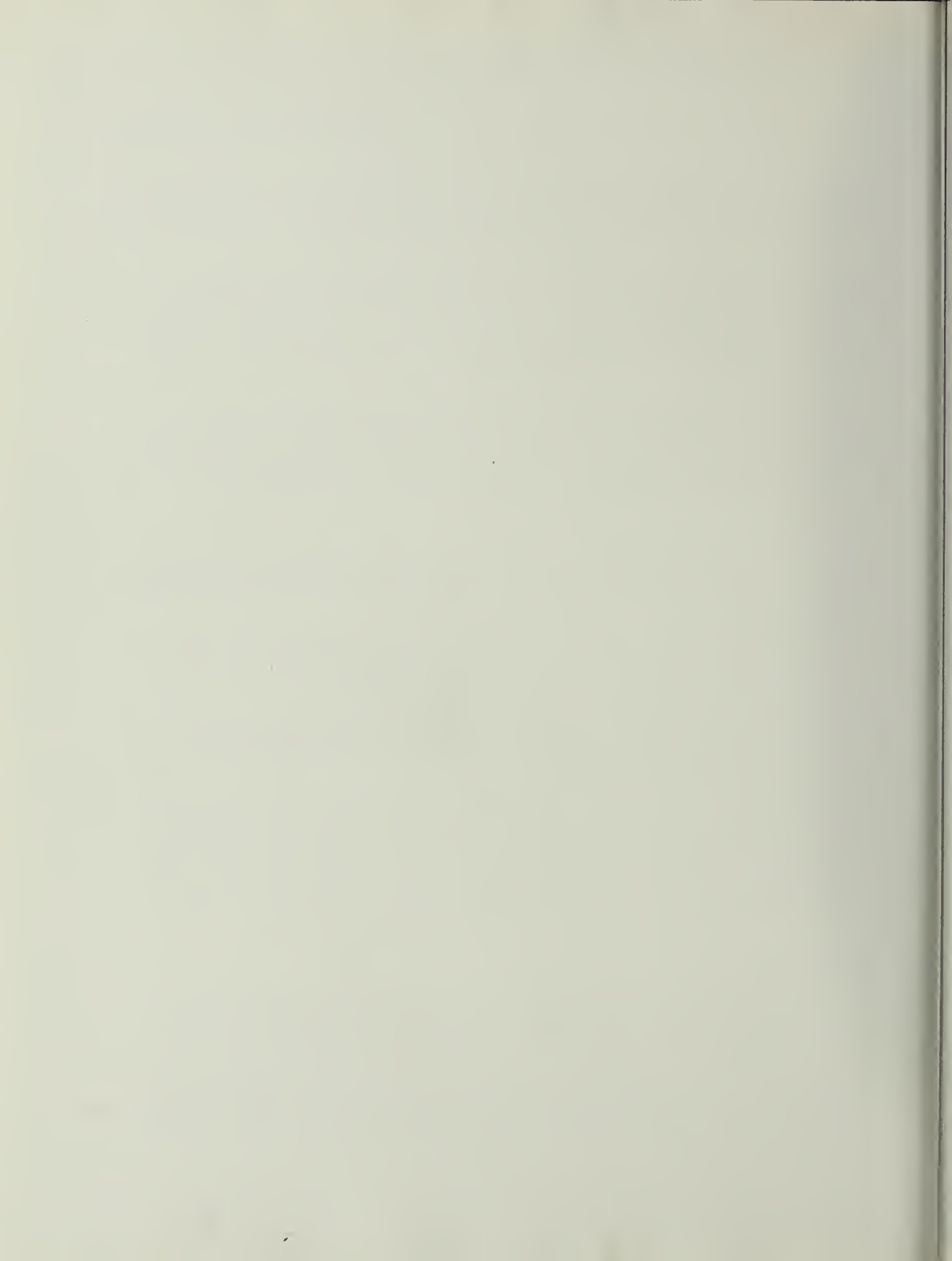
Two critically acclaimed HBO series are filmed in New Orleans (*Treme* and portions of *True Blood*, which also shoots in Southern California). The state has also landed the upcoming superhero blockbuster *The Green Lantern* among a growing list of other features.⁴¹ And in a painful piece of irony that should make California officials sit up and take notice, Louisiana actually managed to snag production of Sony Pictures' upcoming *Battle: Los Angeles*, with Shreveport standing in for Santa Monica.⁴²

Increased production and labor tax credits have enabled Louisiana to expand its infrastructure and labor force. The permanent status of the tax credits signals to filmmakers that there is stability in the state's film policy.

New Mexico

New Mexico, like Louisiana, is a leading candidate for film production thanks to attractive tax incentives and relatively streamlined criteria for qualification. The state offers a tax rebate of 25 percent on all qualified direct film-related spending in New Mexico. It has a zero percent interest (with back-end participation) film investment loan program for up to \$15 million per project, a feature with great appeal to independent filmmakers, who often face limited financing options.⁴³

New Mexico's film tax rebate program started in 2002. Like Louisiana, the state was quick to recognize the economic impact of film production on the local economy, and capitalize on the weakening U.S. dollar. New Mexico initially offered a 15 percent tax rebate in 2002 to attract production, and was successful in its efforts. Since its inception, 115 major film



Film Flight

projects have been produced in the state, including 22 projects that took advantage of the state's loan program.⁴⁴ By 2007, 30 film projects had participated in New Mexico's tax rebate program, with total spending of \$253 million.

In addition to luring smaller-scale indie productions, the state has hosted filming for acclaimed features and major action films alike, including *No Country for Old Men*, *Terminator Salvation*, and Imagine Entertainment's upcoming *Cowboys & Aliens*.

New Mexico has increased its rebate rate twice, to 25 percent as of 2010. A study conducted by Ernst & Young found that each time the tax incentive rate was increased, the number of projects and associated spending increased in the state.

In addition to the tax rebate and loan program, New Mexico established a Film Crew Advancement Program that offers a 50 percent reimbursement of wages for on-the-job training of New Mexico residents hired for below-the-line crew positions. The program and the increased presence and capital expenditures of production companies foster the growth of local talent and infrastructure in the state.

North Carolina

North Carolina has long been a location for film and television series, particularly for made-for-TV movies. It has several studios and abundant local talent. The decline in the number of made-for-TV movies, the rise of reality television shows, and runaway production to Canada have taken a toll, however.⁴⁵ Adding to the state's woes were several neighboring states with more generous film tax incentives. North Carolina responded in 2006 with a 15 percent refundable tax credit in film-related spending within the state. Still, the number of productions remained flat as producers chose other states with higher incentives. North Carolina was unable even to attract the MOWs that Louisiana lost due to the devastation caused by Hurricane Katrina.

Not until the expansion of the tax credit in 2008 and an extension of its sunset to 2014 did the number of productions increase.⁴⁶ Ten projects were filmed in North Carolina in 2008, compared with four in 2007. Effective January 2010, the state's tax credit rate was increased to 25 percent. The new rate is more in line with competitors, so given its more established infrastructure and more experienced local talent base, North Carolina is positioned to market itself as a more attractive film location going forward.

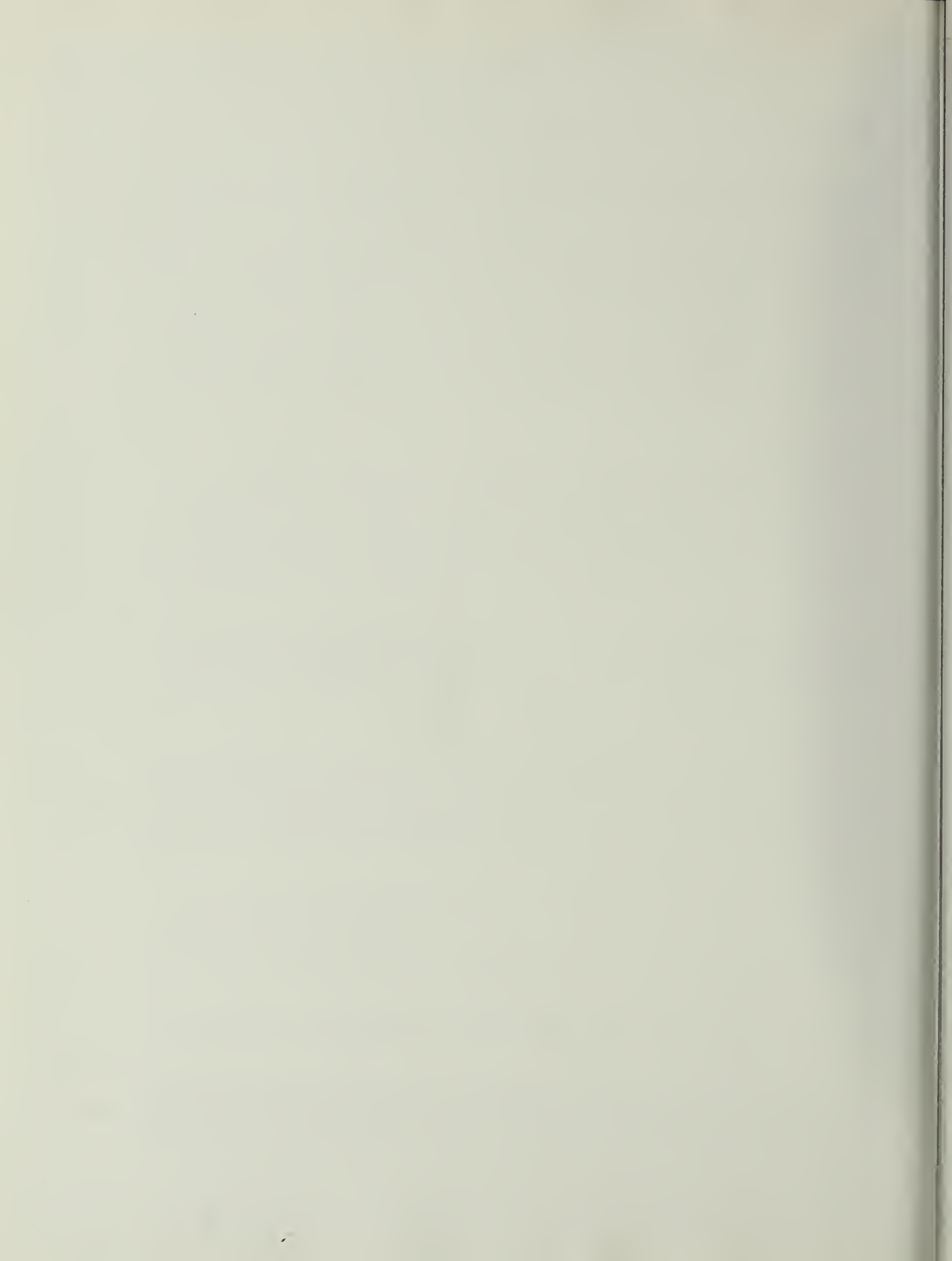
Michigan

Michigan is a new addition to the list of states offering film tax incentives. In April 2008, it adopted the most competitive film tax incentive in the U.S., and set the bar for qualification fairly low. The state offers a 40 percent transferable tax rebate on expenditures incurred while filming or producing other entertainment media projects in state. The rate rises to 42 percent if filming is done in core communities.⁴⁷ Compensation expenditures for above-the-line workers, regardless of residency, and for below-the-line Michigan workers are eligible for the 40 percent to 42 percent rebate; for non-resident below-the-line workers, a 30 percent rebate applies.

To grow the state's production infrastructure, Michigan offers a Film and Digital Media Infrastructure Investment Tax Credit. Investments of \$250,000 or more are eligible for a 25 percent tax credit against the production company's state business tax liability. The state also put in place a policy to grow its labor force via the Film and Digital Media Worker Job Training Tax Credit. The program is a 50 percent refundable business tax credit for spending toward on-the-job training provided for Michigan residents hired in below-the-line positions.⁴⁸

Just one year after the inception of Michigan's tax incentive programs, production in the state increased from only two projects with total direct spending of \$2 million in 2007 to 32 completed projects with more than \$70 million in total direct spending in 2008.⁴⁹

Given the magnitude of Michigan's fiscal crisis, many have begun to question whether the state can sustain its generous tax credit. But advocates among state lawmakers argue that the current level of tax credit is justified since it will attract jobs, diversify the state's industry base, and quickly build the infrastructure needed to sustain the film industry. They further argue that growth in the film industry has the potential to counter-balance the massive job losses in the auto industry.⁵⁰



PART 3: CANADA AS A TOP LOCATION FOR FILM PRODUCTION

Canada has been making films since 1913; its first foreign film was produced in 1952.⁵¹ Years of investment and infrastructure development, visionary leadership, and a propensity to cultivate international partnerships have positioned the country well to capture film industry commerce.

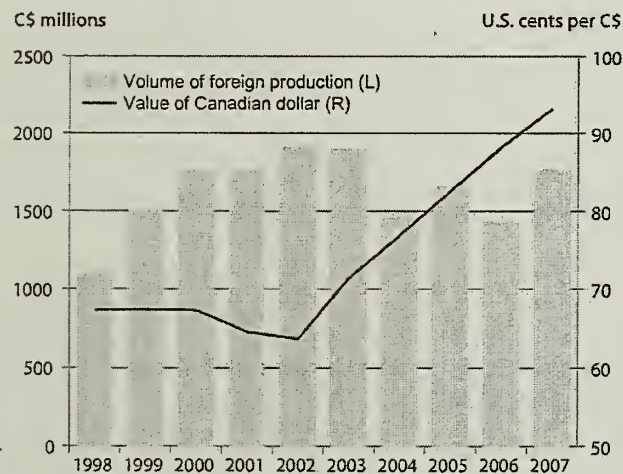
The industry contributed nearly US\$8 billion to Canada's economy in 2008.⁵² Production is mostly concentrated in Vancouver, Montreal, and Toronto. These cities are considered the top locations in North America for filming outside of Los Angeles and New York.

Several factors have contributed to production flight to Canada:

- tax incentives
- proximity to the U.S.
- lower labor costs
- favorable exchange rates (especially prior to 2003)

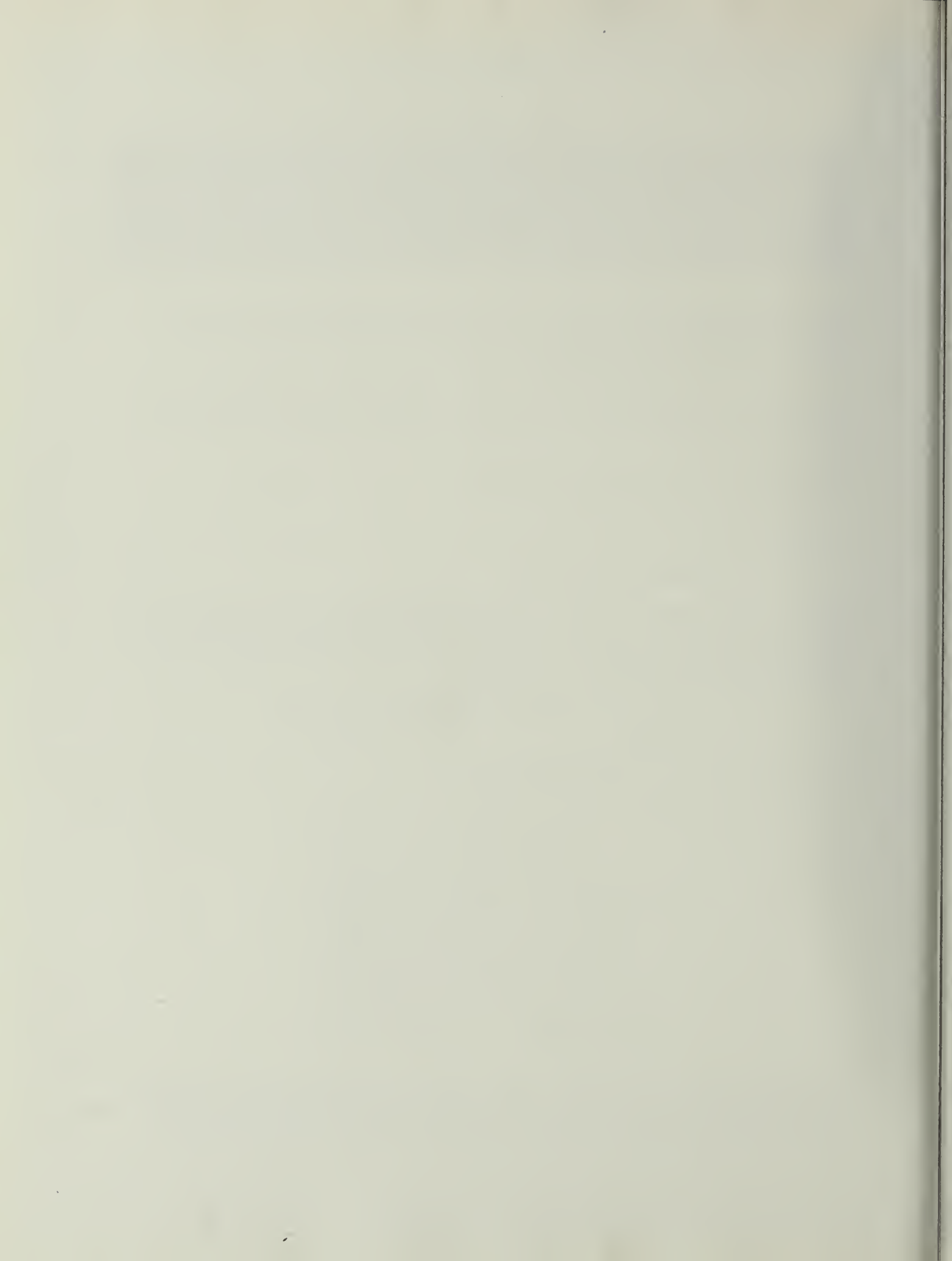
The Canadian Production Services Tax Credit (PSTC) was enacted in 1998 specifically to attract U.S. production. These measures enabled foreign production companies to save 25 percent or more in costs when filming in Canada.⁵³ After the adoption of these federal and provincial film tax incentives, foreign production ramped up, peaking in 2002, when 211 projects were produced with total expenditure of US\$1.2 billion.

Figure 5. Value of Canadian dollar and foreign production level



Sources: Federal Reserve Board, Assoc. of Provincial Funding Agencies, Dept. of Canadian Heritage.

The Canadian dollar started to gain value in 2002,⁵⁴ after which the number of foreign projects slipped to 166, although the volume amount in dollars of foreign production barely moved.⁵⁵ Canada found itself competing with not only Hollywood, but locations like Louisiana and New Mexico. The federal government acted quickly and aggressively,



Film Flight

expanding the labor-based federal tax credit to foreign producers from 11 percent to 16 percent in 2003. The province of British Columbia followed suit with the Digital Animation or Visual Effects (DAVE) tax credit of 15 percent, which is also labor-based.

In 2003, a public-private partnership of the Ontario Media Development Corporation (OMDC), FilmOntario, and the City of Toronto called the Toronto Ontario Film Office went straight to the heart of film production, establishing an office in Los Angeles to court producers and promote the benefits of filming in Toronto and Ontario.

The strength of the Canadian dollar continued to rise, and by 2005, foreign production in the country had dropped to 155 projects.⁵⁶ Provincial governments realized the need to act and expanded their incentive programs to lure back foreign production companies. British Columbia's PSTC was expanded from 11 percent to 18 percent; Quebec's PSTC jumped from 11 percent to 20 percent; and Ontario's PSTC went from 11 percent to 18 percent with no caps on labor costs and an additional 20 percent refundable tax credit for its growing computer animation and special effects industry.⁵⁷

Ontario's Ministry of Culture took additional steps in 2006, creating the Entertainment and Creative Cluster Partnership Fund. The three-year C\$7.5 million investment fund is managed by the OMDC to stimulate growth through capacity building, marketing innovation, and skills development in the province's entertainment and creative industries.⁵⁸ The success of the program prompted its extension in 2009 for four years with an increased investment to C\$12 million.⁵⁹ Funds in other provinces are also available, as are scholarships for advanced training of professionals.

Provincial film tax credits have increased several times. As of March 2010:

- British Columbia's PSTC is now 33 percent, with an additional 6 percent for regional productions and another 6 percent for distant locations. The DAVE tax credit increased to 17.5 percent.⁶⁰
- Quebec's PSTC was raised to 25 percent and has been expanded beyond labor expenses to all expenses of qualified production. An additional 20 percent tax credit can be claimed for animation and visual effects production.⁶¹
- Ontario's PSTC is now 25 percent, and the animation and visual effects production credit remains at 20 percent.⁶²

Canada is able to leverage its established resources not only to sustain domestic film production companies but to attract foreign partners. Canada has co-production agreements with fifty-three countries, enhancing creative, technical, and financial resources. Co-productions totaled US\$281.4 million in 2008, with France as the largest partner, followed by the United Kingdom, Ireland, Australia, and New Zealand.⁶³

Canadian leaders don't have control over the movement of currency exchange rates, but they do have the power to adopt policies. Their willingness to move quickly mitigated what probably would have been huge losses for one of the economic engines of the country.

World-Class Infrastructure

Canadian studios have been catering to Hollywood since the Alfred Hitchcock movie *I Confess* was filmed in Quebec and released in 1953.⁶⁴ U.S. expertise helped build Canadian studios into state-of-the-art facilities that produce award-winning films.⁶⁵ In 2007–2008, U.S.-based producers accounted for almost 80 percent of total foreign labor and service (FLS).⁶⁶

Montreal is a versatile set, standing in for locales as diverse as Europe and New York City. It is home to more than 50 soundstages, including the Mel's Cité du Cinéma complex. It has climate-controlled stages (including one of 35,600 square feet) and executive office space. Recent films produced in Montreal include *The Mummy: Tomb of the Dragon Emperor*, *300*, *Get Smart*, and *Beastly*. Naturally, the province has numerous co-production film ventures with French companies.⁶⁷



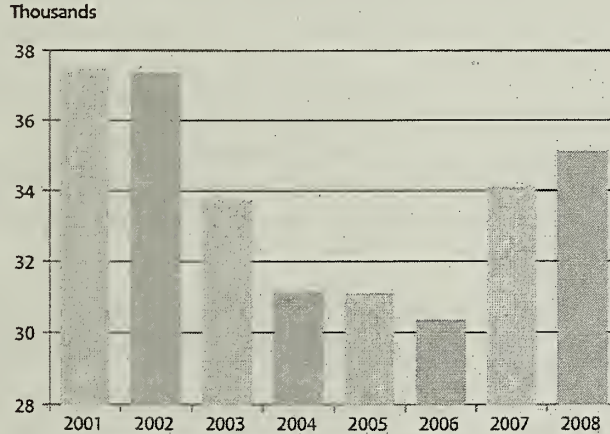
One top Canadian production facility is Pinewood Toronto Studios (formerly Filmport) in Toronto.⁶⁸ One of the country's largest production complexes, with more than 250,000 square feet of production space, it includes eight soundstages, support facilities, and office space. It is part of the U.K.-based Pinewood Studios Group, affording it access to European film productions.⁶⁹

In British Columbia, Vancouver Film Studios boasts ten soundstages and six production office facilities spread over thirty acres near the airport. The facility has produced big-budget feature films, including *Twilight Saga: New Moon* and *Fantastic Four*, and the television series *Battlestar Galactica*.⁷⁰ Elsewhere in Vancouver, North Shore Studios (formerly Lionsgate Studios), with eight soundstages, has produced the films *Elektra* and *Catwoman*; Bridge Studios, with six sound stages and one of the largest visual effects stages, produced *Night at the Museum* and *Juno*.⁷¹

Local Talent for Sustained Growth

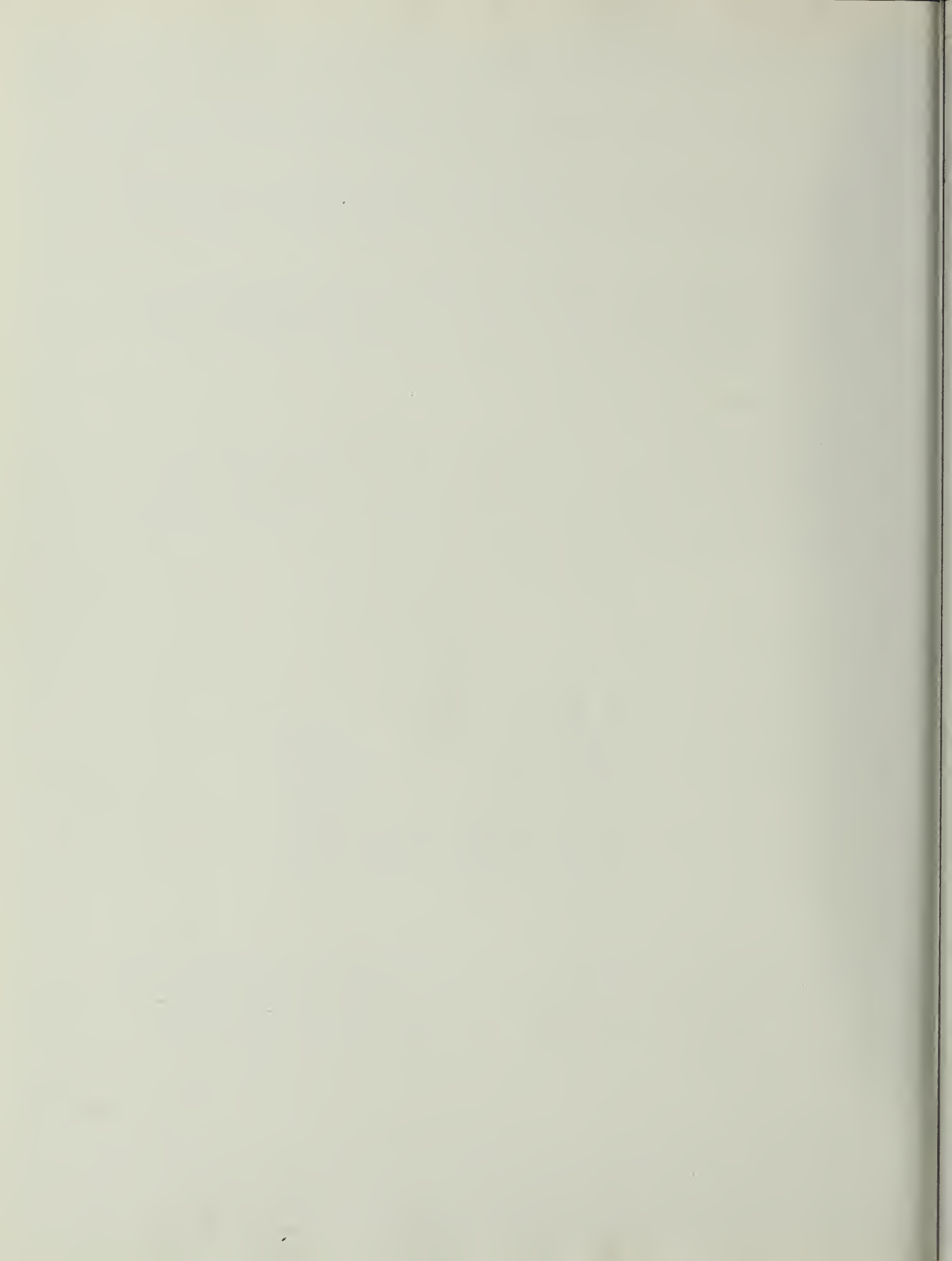
Canadian policies have helped to grow its domestic film production workforce. The industry employed 35,112 people, including independent artists, in 2008.⁷² The prevailing film tax incentives have a Canadian resident worker bias and fund scholarship programs, internships, and advanced training of film production professionals. Illustrating the industry's commitment to human capital is the Canadian Film & Television Production Association's (CFTPA) national mentorship program, which partners interns with experienced Canadian independent producers. A majority (80 percent) of interns have had success in finding work in the industry after graduating from the program.⁷³

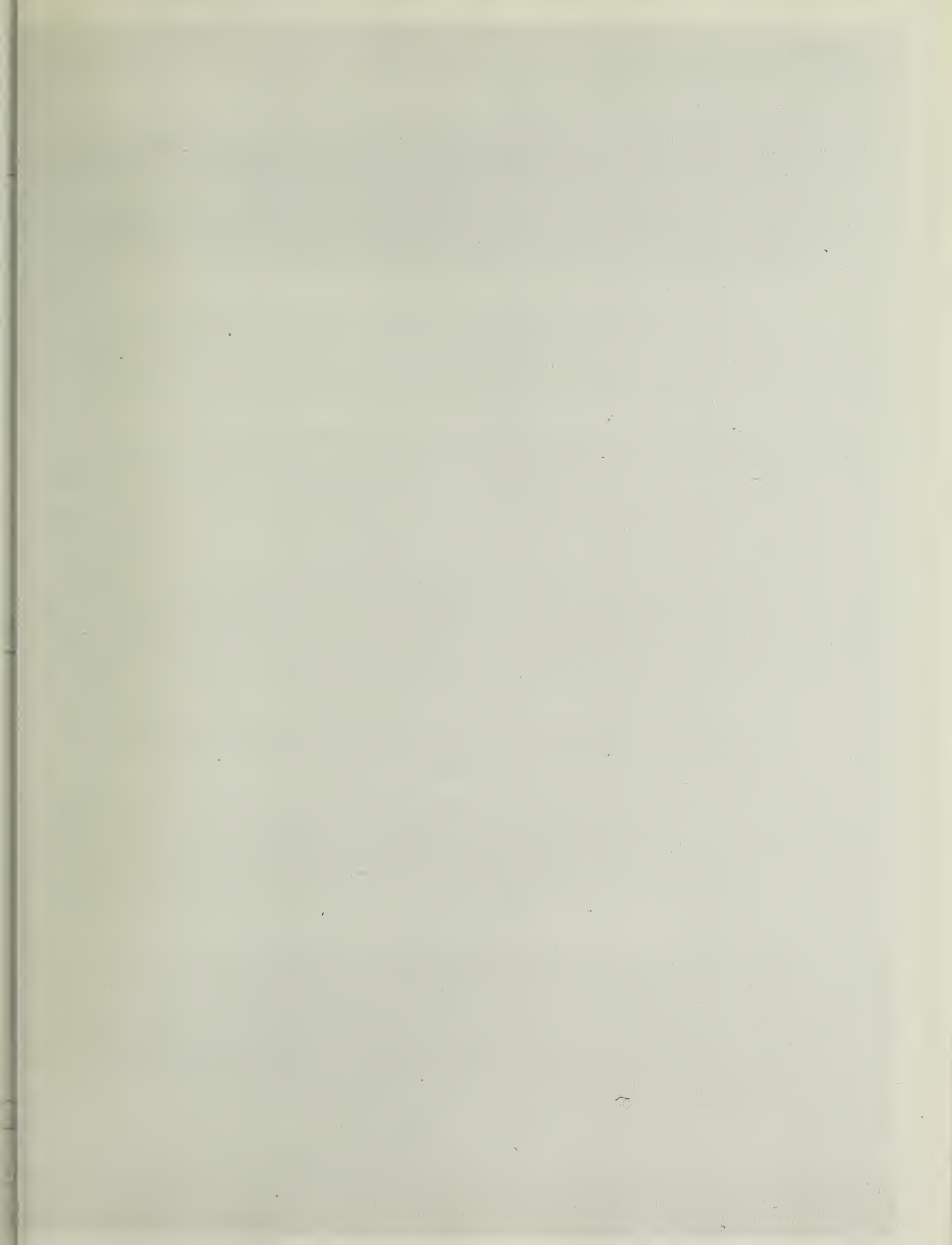
Figure 6. Canada's movie and video industry employment
Primary establishments and independent production



Sources: Statistics Canada, NAICS codes 5121 and 7115.

Canada has a tremendous pool of professionals for producing major films and television shows. Foreign film production companies and producers can choose either union or nonunion talent at a less expensive rate than their U.S. counterparts, and can save as much as 30 to 40 percent. (One advantage of hiring union workers is more experience with major projects.) To compare, the base fee of principal union actors in Canada is US\$565 (per nine-hour work day)⁷⁴ and US\$441 for nonunion actors (ten hours).⁷⁵ A member of the Screen Actors Guild (SAG) in the U.S. has a minimum rate of US\$782 for a day performer.⁷⁶







PART 4: ADDITIONAL GLOBAL COMPETITION FOR FILM PRODUCTION

Offering world-class infrastructure, professional crews, and tax incentives, **Australia** has enjoyed notable success in attracting foreign film production. These factors recently helped Australia land the underwater action film *Sanctum*, director James Cameron's follow-up to his box office smash *Avatar*.⁷⁷ In addition to filming on the Gold Coast, Cameron is basing post-production in Melbourne, which enhanced its reputation for sophisticated post-production work in recent years with *Where the Wild Things Are* and HBO's *The Pacific*.⁷⁸

Australia's total employment in the film and video production and post-production services was 13,844 in the 2006–07 fiscal year,⁷⁹ a number that represents a 44 percent increase from ten years earlier. Australia has co-production treaties with the United Kingdom, Canada, Italy, Ireland, Israel, Germany, Singapore, and China. (These agreements facilitate the pooling of financial, creative, and technical resources from participating countries and allow access to various public funding mechanisms.) In addition, the country has two memoranda of understanding (MOUs) with France and New Zealand.

Australia offers three federal incentives for production and post-production of films made in the country. Producers may apply for only one of these incentives. The Producer Offset program, introduced in 2007 and administered by Screen Australia, is a 40 percent tax rebate program for qualified feature film expenditures incurred in Australia by an Australian or foreign company with an Australian permanent residency and an Australian Business Number (ABN). A 20 percent tax rebate is available to productions other than feature films such as television series, documentaries, animation, etc. The Location Offset program for non-Australian filmmakers is a 15 percent tax rebate on qualified expenditures incurred in Australia. Finally, the Post, Digital, and Visual Effects (PDV) Offset tax rebate program of 15 percent for such projects performed by a post-production company in Australia can be claimed regardless of where the film was made.⁸⁰

The **United Kingdom** has a long history of film production, dating from the early 1900s. The industry contributed £2.5 billion to the U.K. economy in 2007, or 0.2 percent of total GDP.⁸¹ In 2008, 21,113 people worked in the film and video production industry (SIC code 9211), 46 percent of whom were freelancers.⁸²

The U.K. offers a tax break to British film productions. To qualify, one of these criteria must be met: The film must be from a country with a co-production bilateral treaty with the U.K. (Australia, Canada, France, India, Jamaica, New Zealand, and South Africa); include as producer a member of the European Convention on Cinematographic Co-production; or pass a cultural test (the film must have some British element). The cash rebate is 25 percent of qualified film expenditures with total production expenditures of as much as £20 million in the U.K.; the rebate is reduced to 20 percent if expenditures exceed £20 million.⁸³

The U.K. prides itself on its world-class studios and deep pool of experienced performers and crew. Major studios include the Pinewood Studios, Shepperton Studios, Elstree Film Studios, Ealing Studios, 3 Mills Studios, Twickenham Film Studios, and The Paint Hall in Northern Ireland. In 2009, 125 U.S. movies, of which 99 were independent projects, were produced in the U.K. Expenditures by U.S. production companies totaled £956.9 million that year.⁸⁴ Britain has hosted filming of blockbusters like *Harry Potter and the Half-Blood Prince*. The Los Angeles film community was especially disappointed by Marvel Studios' recent decision to film *Captain America: The First Avenger* in England. Marvel Studios co-president Louis D'Esposito has been quoted as saying that Britain's film incentives were among several deciding factors; this big-budget movie was ineligible for California's program.⁸⁵



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Germany is another European heavy-hitter. To compete with neighboring nations, it established the German Federal Film Fund (DFFF) in 2006; it was approved by the European Commission, effective January 1, 2007 (and was recently extended through 2012). The program includes annual aid of €60 million provided by the federal government to fund tax rebates for film production company expenditures in Germany. The 16 to 20 percent rebate applies to qualified production expenditures incurred in Germany.⁸⁶ In some circumstances, however, spending outside of Germany might qualify if the film contains German elements (as much as 30 percent of the total number of shooting days, not applicable to documentary films).⁸⁷ Since its inception, the DFFF has supported 302 film projects, including movies *Valkyrie* and *Inglourious Basterds*.⁸⁸ Germany has co-production agreements with other countries, including Australia, Canada, France, Israel, the U.K., and New Zealand.



PART 5: COMPETITION FOR POST-PRODUCTION

Post-production⁸⁹ is an essential part of filmmaking. It encompasses the technical work done after the film is shot—the addition of visual effects, for example, as well as sound mixing and editing. Visually groundbreaking films such as *Star Wars*, *Jurassic Park*, *The Lord of the Rings*, and *Avatar* relied heavily on phenomenal post-production innovations to captivate audiences.

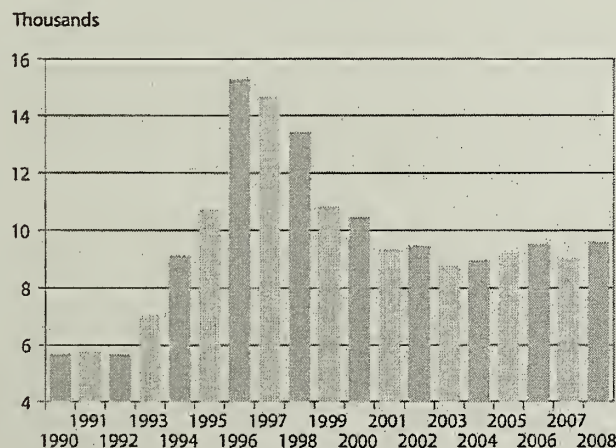
California remains a heavy hitter when it comes to digital special effects and animation. The state is home to some of the biggest companies in this field, such as Industrial Light & Magic, Digital Domain, Rhythm & Hues, Dreamworks Animation SKG, and Pixar Animation Studios. Those are in addition to major in-house firms that include Sony Imageworks, the Walt Disney Studios, Universal Studios, and Warner Bros.

Digital Special Effects and Animation

Until the late 1960s, most visual effects were done at Hollywood studios. In the early 1970s, pioneers Francis Ford Coppola and George Lucas moved post-production to the San Francisco Bay Area, ushering in the era of analog visual effects.⁹⁰ In 1977, *Star Wars* brought the technology light years forward with computerized camera work completed in studio. In 1978's *Superman*, special effects employed the Zoptic system, an application of front projection. Since the 1980s, special effects have driven the appeal of major science-fiction films such as *Tron*, *Terminator 2: Judgment Day*, *Jurassic Park*, and *The Matrix*, all featuring digital visual effects that redefined the experience of watching movies. Silicon Valley was at the leading edge of the special effects revolution.

This graph shows that in 1990, California had more than 5,600 jobs in post-production. After enjoying robust growth in the early 1990s and peaking at 15,252 jobs, the industry experienced a sharp decline. The sector has never fully recovered: In 2008, California had only 9,600 post-production jobs.

Figure 7. Post-production in California
Employment



Sources: California Employment Development Department.



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California remains dominant in post-production employment within United States, but from 2003 to 2008, the compound annual growth rate for post-production services in California was only 1.9 percent. In the same period, New York grew 3.5 percent, North Carolina grew 2.9 percent, and Washington grew 6 percent.

After the bursting of the technology bubble a decade ago, many post-production jobs started moving offshore. Among the major beneficiaries of this shift were New Zealand and India.

Portability

New Zealand has been a strong contender in the visual effects arena ever since Weta Digital, a Wellington company, provided most of the visual effects for the *Lord of the Rings* trilogy. Its superior technology and ability to digitally transmit its work back to a Los Angeles studio overnight portends a future in which more of this work will be done outside of California. Weta Digital and California-based Industrial Light & Magic created the phenomenal visual effects for *Avatar* with the assistance of Atlanta-based Giant Studios' software-driven optical motion capture technology.⁹¹

Buoyed by the outsourcing of back-office and other jobs to India, many software firms in that country started offering incentives for post-production work. As a result of growing consumer demand from its domestic market, India had a great deal to offer, including lower costs; skilled, English-speaking workers; and industry familiarity. India's gaming and animation industry was estimated to have grossed US\$661 million in 2008, up from US\$364 million in 2006.⁹²

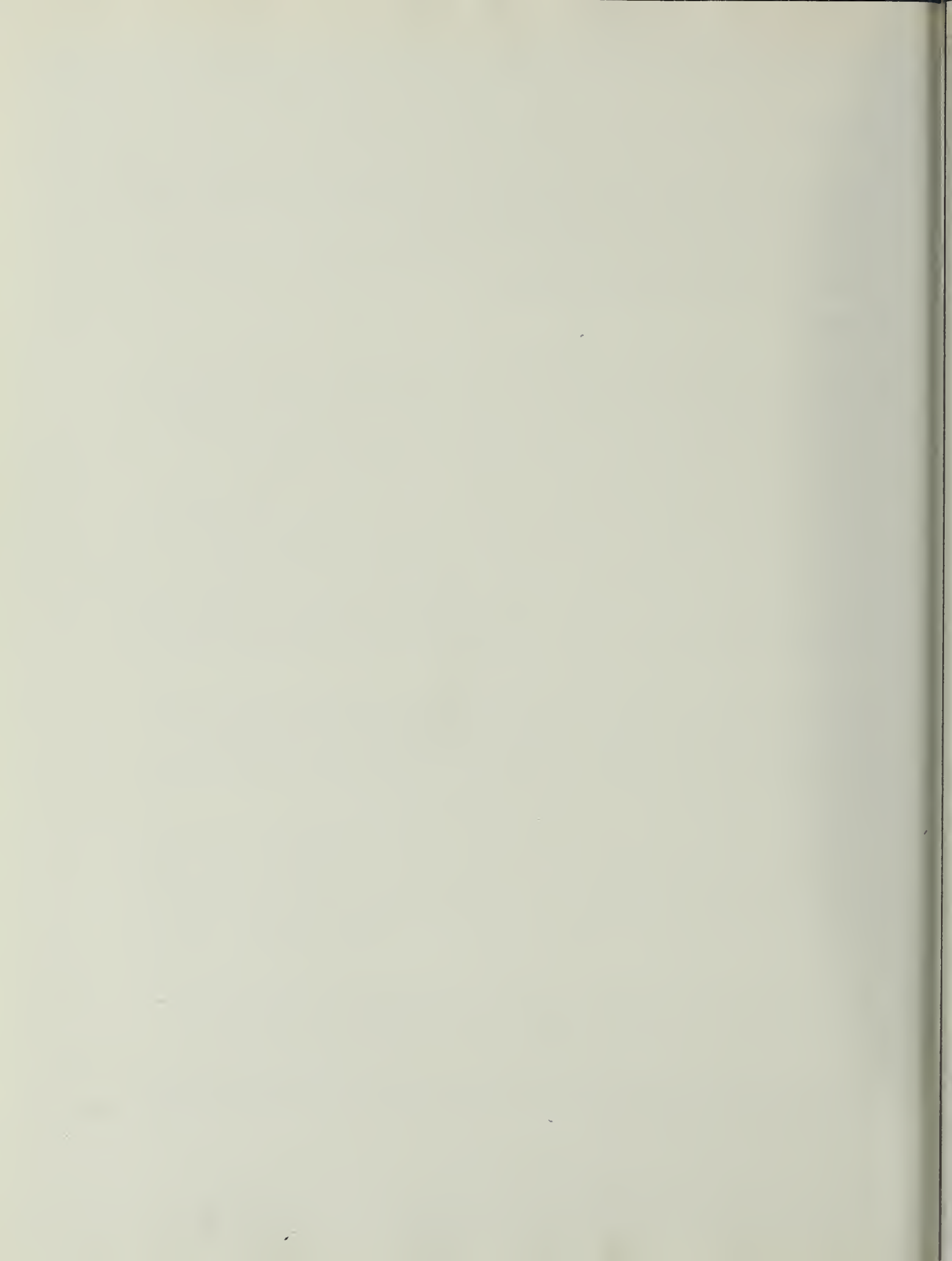
Hollywood filmmakers were initially skeptical of using these services because they believed it meant surrendering creative control due to distance, but more recently, major studios have reached out to India. Part of the post-production work on Sony Pictures' *Spider-Man 3* was done in India, and in January 2008, DreamWorks Animation SKG contracted with Paprikaas Interactive Services, an animation house based in Bangalore, for creative and technical services. Los Angeles-based Sony Pictures Imageworks has a satellite facility in Chennai.

Many independent firms have established satellite locations in India. Prominent among them are Rhythm & Hues and Digital Domain, both Los Angeles-based winners of Academy Awards. Rhythm & Hues specializes in visual effects and computer animation for feature films, television commercials, theme park rides, and music videos. Its work is seen in the films *Babe* and *The Golden Compass* (for which it won an Oscar), *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, and *Night at the Museum*.⁹³ The company has established an Indian subsidiary in Mumbai and Hyderabad. Digital Domain, a special effects and video games firm, also has subsidiaries in India.⁹⁴

Cost-savings is the primary reason producers take post-production outside of the U.S. But domestic competition for this work is also fierce. Pixel Magic, based in Toluca Lake, California, recently opened a satellite company in Louisiana, where it plans to train and recruit workers.⁹⁵ Research and state-of-the art technology in computer graphics, 3-D, and digital design at Sandia National Laboratories in New Mexico support companies working in the digital arts, and Digital Media Garage at the University of New Mexico offers advanced training to workers in that field. New Mexico's attraction includes tax incentives and interest-free loans, which encouraged Sony Pictures Imageworks to open a satellite facility in Albuquerque.

London's formidable entertainment industry and large population of professional musicians have always positioned it well for securing film-score work. Abbey Road Studios, where the iconic *Star Wars* score was recorded with the London Symphony Orchestra in 1977, has become the chief alternative to the U.S. for orchestral film scores.⁹⁶ London still maintains its competitive edge in this field; the background scores for *Iron Man 2*, for example, were recorded there.⁹⁷

As the hub of country music, Tennessee has also become a center of sound/music post-production. Using less expensive local musicians, Nashville sound designer Nick Palladino and his team conceived, recorded, and mixed the audio for the successful independent film *Fireproof* in 2008.



3-D Video Games

With box-office revenues promising only modest growth, the rapidly expanding game industry is attracting interest from Hollywood power brokers such as producer Jerry Bruckheimer, director Steven Spielberg, and television network MTV. Many blockbuster action films are immediately followed by video game versions, and there is tremendous overlap between the skill sets needed to develop video games and those needed to create sophisticated visual effects for feature films.

Lucasfilm Entertainment, for example, has a San Francisco-based division called LucasArts, which develops interactive entertainment software for video game console systems, computers, and the Internet. George Lucas felt this element was needed to round out his vision of a state-of-the-art, multifaceted entertainment company.⁹⁸

In the early 1990s, the average cost of developing a video game was \$40,000. In 2004, it was about \$10 million. This huge increase denotes the demand for 3-D images, artificial intelligence, and enhanced voice and sound effects. By 2011, it is estimated that development costs for a single game will range from \$15 million to \$25 million.⁹⁹

Austin, Texas, is a hub in the game industry, and home to more than 130 game developers. Among the biggest players here are Disney Interactive Studio's Junction Point and Electronic Arts subsidiaries Pogo.com and BioWare. The city is also home to more than 100 start-up companies. Together, they create thousands of interactive games for iPhones, consoles, and multiplayer Internet activity. City government and the Chamber of Commerce have taken steps to provide financial incentives to bring more tech business to Austin, but experts agree that Austin's technology-friendly environment and its large population of skilled workers are its most compelling attractions.

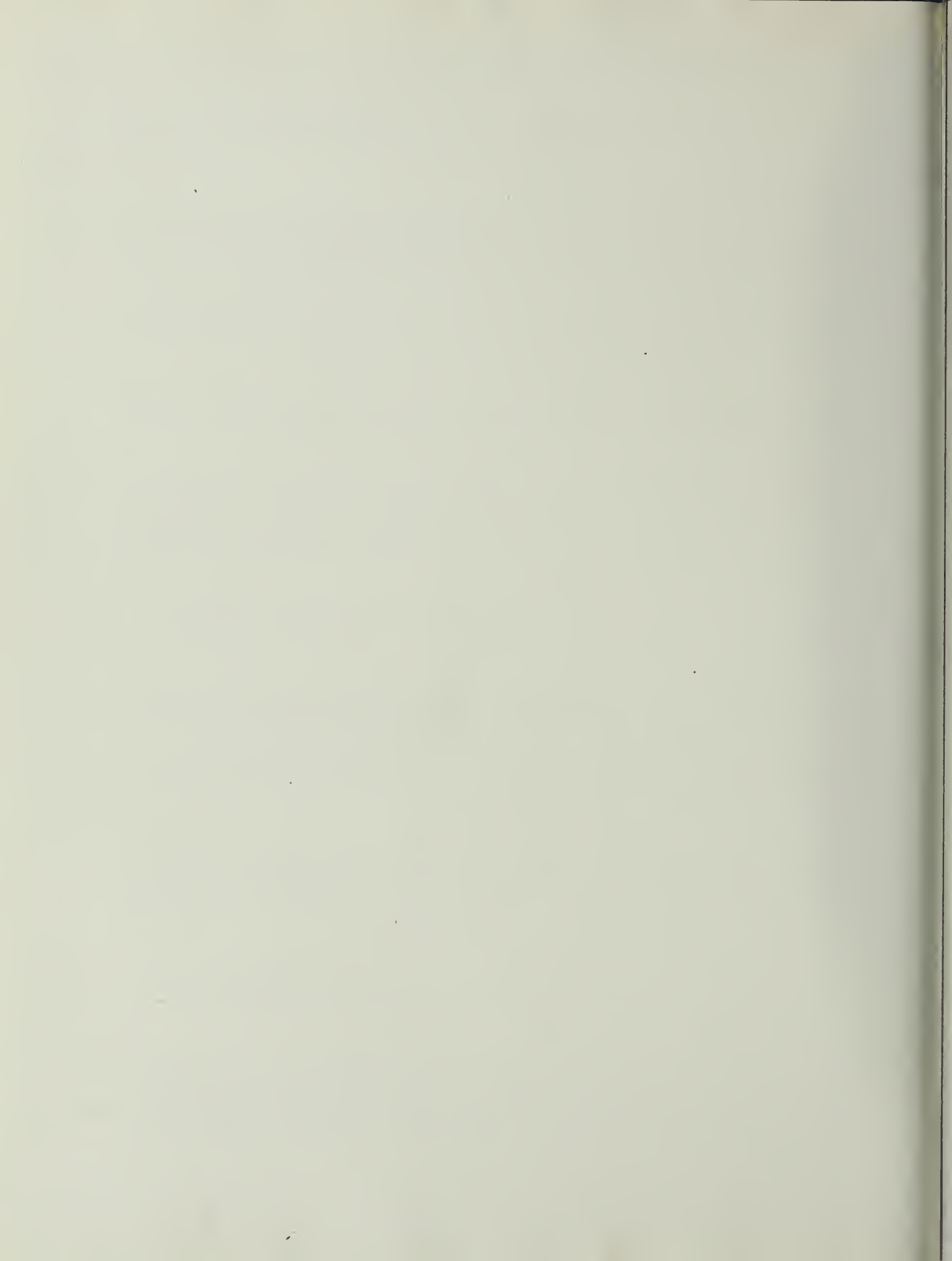
As headquarters of Microsoft and Nintendo of America, the Seattle area is rich in digital resources. Surreal Software, a division of Warner Bros. Interactive; Zombie Studios; and another Warner Bros. family member, Snowblind Studios of Bothell, are all growing in concert with the industry.

Many U.S. states are working to develop animation and video game industries of their own with the aid of incentives. In particular, Louisiana has combined its pursuit of movie production with the goal of increasing its presence in the video game industry. In 2005, Louisiana instituted aggressive tax incentives for video game production and workforce development programs at several of its universities. The state provides a 25 percent tax credit for production expenditures and a 35 percent tax credit for resident labor expenditures for gaming, web applications, and the next generation of interactive content. There are no minimum investment requirements and no cap on production expenditures.¹⁰⁰ It's one of the strongest digital media incentives in the U.S.

Georgia is not far behind. It introduced the Georgia Entertainment Industry Investment Act in 2008, offering up to a 30 percent tax credit for qualified production and post-production expenditures—and the legislation specifically included game developers and animation.¹⁰¹ In the two years since the law was signed, Atlanta has solidified its growing reputation as a hub for video game development. In Savannah, Meddin Studios is expected to work on all aspects from pre-production to post-production, including distribution and asset management.¹⁰²

Florida is another noteworthy game development incubator. The nonprofit concern Games-Florida hopes to expand interactive multimedia by developing new studios and attracting others to the state. California's Digital Domain is expanding into Florida with a studio specializing in video game and animation work, and plans to employ more than 500 people by the end of 2013.¹⁰³

Canada is a leader in game development as well as movie production, and is actively developing a stronger workforce that will be well positioned to seek post-production work as well as video game creation. Canada's largest video game companies—Electronic Arts Canada, with headquarters in California, Artificial Mind & Movement (A2M) in Montreal, and Ubisoft, with multiple offices across Canada—account for much of the country's interactive digital media revenue and



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employment. Many other firms in this category appear to be expanding, or looking to expand, in Canada. Notable among them are Vivendi/Activision, Nintendo, THQ, Disney, and Microsoft.¹⁰⁴

California remains a major player in this arena, which naturally complements the state's traditional high-tech strength. It is already home to high-end development and graphics studios for companies like Activision-Blizzard, Disney Interactive, Sony, Electronic Arts, and THQ. But California is vulnerable to losing business to the competitors described above, which offer lower costs for work that is portable. If game developers continue to expand their role as a source for visual effects in major films, this could be the next area where California sees entertainment jobs bleeding away. Implementing a digital media tax credit to nurture these operations could be the answer to retaining a large piece of this pie.



CONCLUSION

To the world at large, California is as much character as place. As long as people want to watch entertainment on a screen, the Golden State will be indelibly associated with what they see.

The motion picture and television industry may trade in fantasy and escapism, but as a business, it is hardly immune to economic pressures and the imperatives of technological change. For California to retain its practical as well as iconic hold on this industry, it must know intimately what other regions have to offer, and develop strategies to equal and possibly surpass them.

Specifically, in order to continue to thrive as a leader of film and television production, California must:

- develop a series of production incentive programs designed to keep all types and sizes of productions in the state, whether they are network broadcasts, cable television shows, commercials, independent films, or studio blockbusters
- adopt policies to encourage long-term investments and upgrades in infrastructure and technology at production and post-production facilities. As competing locations continue to improve their facilities, California needs to provide incentives for studios and companies to invest within California, not elsewhere.
- make tax incentive programs permanent, thus creating a stable policy environment and signaling long-term commitment
- consider implementing a new digital media tax credit to attract and retain developers of digital animation, visual effects, and video games
- empower key ombudsmen positions at the state and local levels to simplify and expedite the permitting process. This has been done successfully in other states and countries, and needs to be done here.
- educate politicians and the general public alike about the economic importance of the film industry, focusing the message on job creation and investment, not just the appeal of the end products

Producers of film, television, and video game entertainment will be at home in California for the long haul when their costs are contained, their locations are convenient and well-equipped, and their well-trained workers are nearby and able to advance.

Unfortunately, the current economic picture for California is not pretty. Given its gaping budget deficit, there's no denying this is a tough time to afford any additional tax breaks—but in this case, California can't afford *not* to. The state can't squander any opportunities to retain and add significant numbers of high-paying jobs. Given the trends we have seen over the last decade, the long-term payoff that would be realized by shoring up a major industry far outweighs the short-term cost to revenues.

The state should not attempt to match incentives from other locations that provide large upfront cash advances and unsustainably large film credits. Given California's current fiscal state, this approach is infeasible. However, by providing somewhat expanded and more effectively targeted credits that lower the cost of production to a reasonably competitive level, California will position itself to win over producers based on its strengths in human capital and facilities as well as its reputation for excellence.

Even if tradition keeps the headquarters of the main studios and production houses in the state, it will mean very little if all of the actual production work is done elsewhere. Over the past few decades, California has watched a number of its major industries pack up and move to greener pastures. Los Angeles County, in particular, was once a leading center in financial services, aerospace, and the garment manufacturing industry—but these have all eroded sharply. Especially in the current climate, California cannot allow another key industry to slip away.



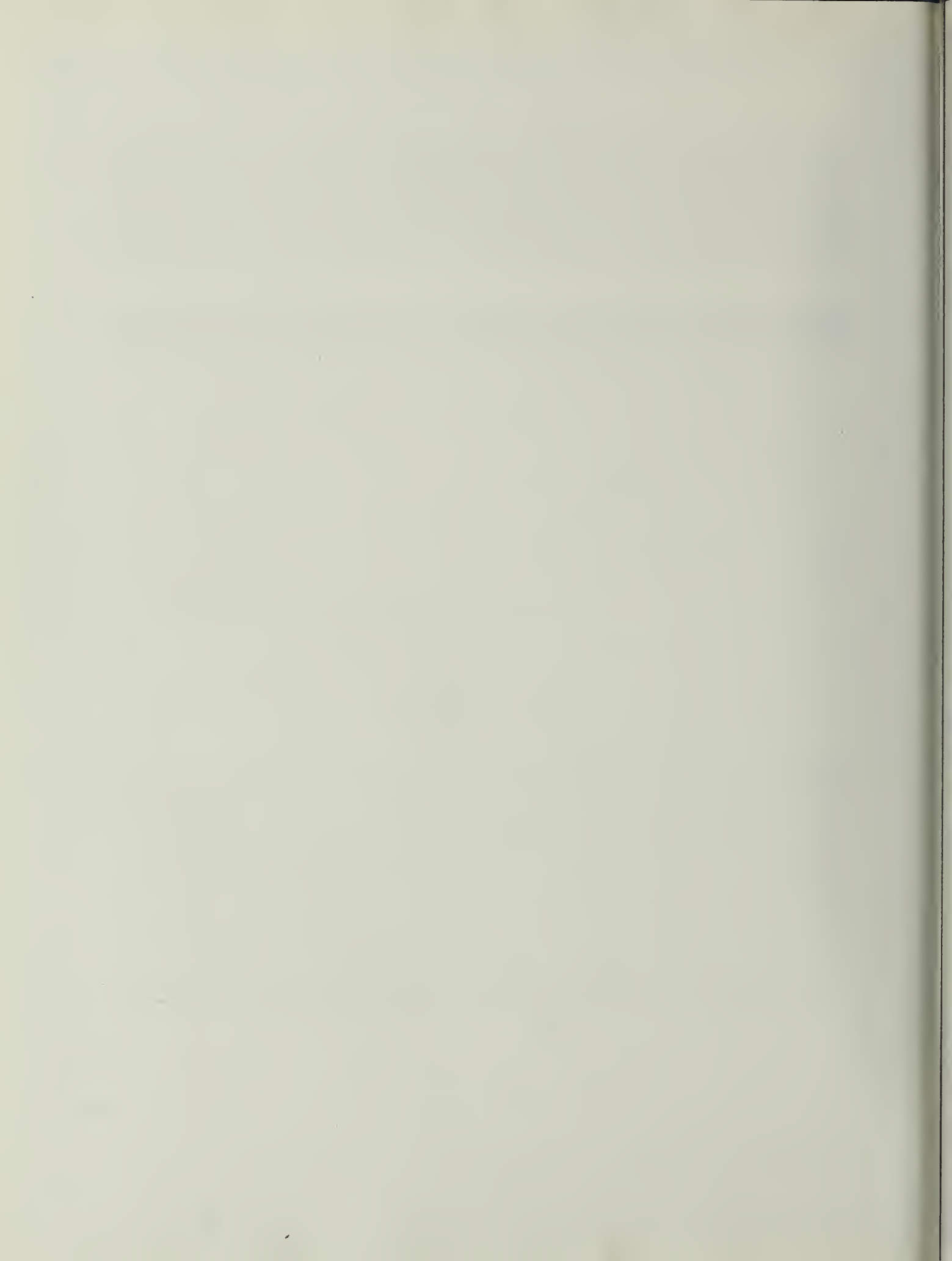




APPENDIX: INCENTIVE PROGRAMS BY LOCATION*

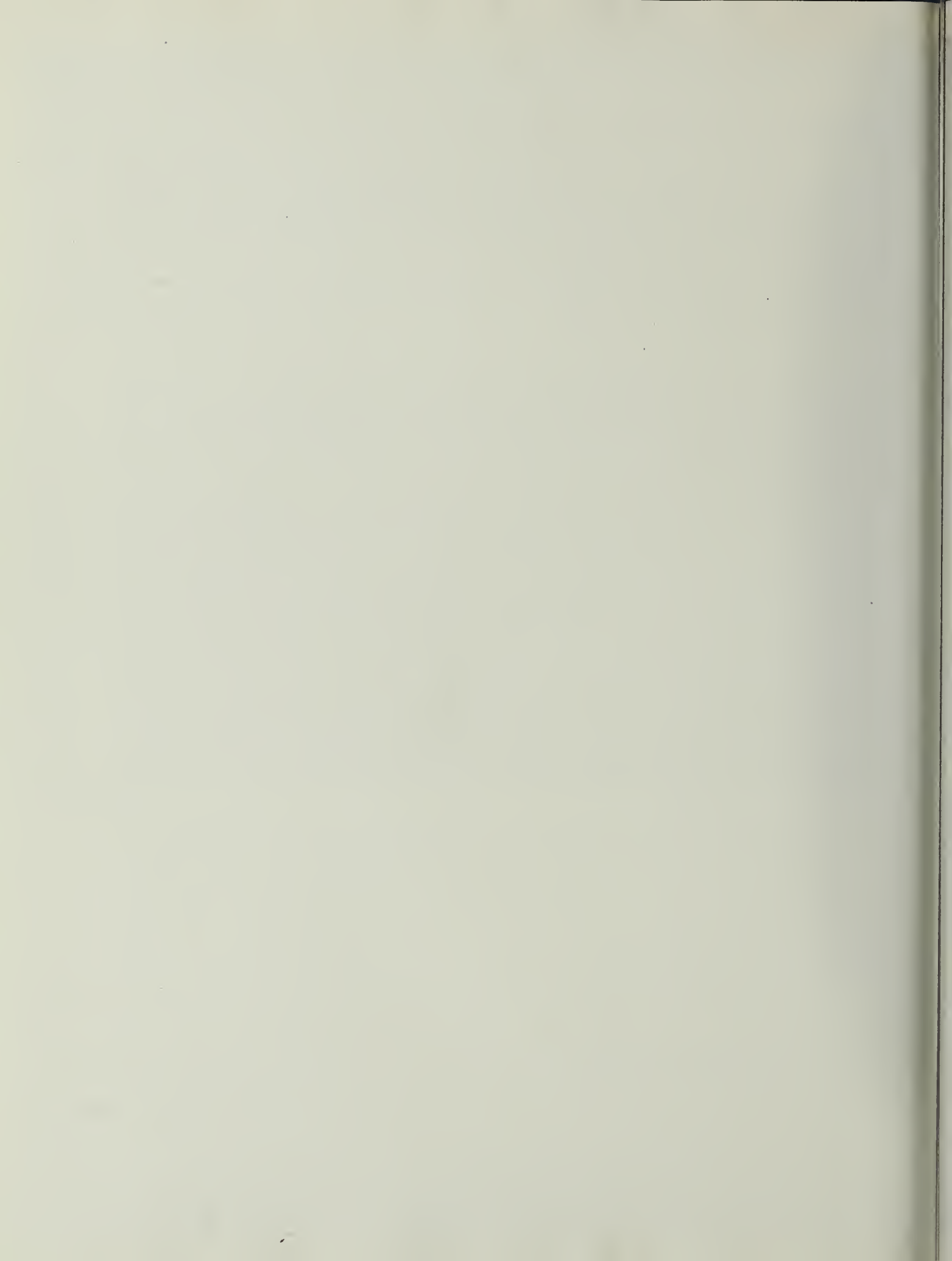
	Details of tax credit
California	* 20% of qualifying local spending for qualifying features, movies of the week, miniseries, and new television series for basic cable
	* 25% of qualifying local spending for qualifying "relocating" television series and "independent films" income tax credit
	* Nonrefundable, nontransferable (except for "independent films" or transfers to affiliates) income tax credit, or sales and use tax credit; income tax credits cannot be applied until 2011
	* No compensation caps (except for above-the-line positions)
	* Feature film budget cap of \$75 million; "independent film" budget cap of \$10 million
	* \$100 million funding per fiscal year from 2009/2010 to 2013/2014; ≤ \$10 million a year set aside for "independent films"; annual allotment on a first-come, first-served basis
	* Project criteria: ≥ 75% of the production days or total production budget within the state; minimum budget of \$1 million for a feature film, an independent film, and a new television series; minimum budget of \$500,000 for MOWs and miniseries; "independent films" qualify if produced by a company that is not publicly traded or owned > 25% by publicly traded companies
	* Sales tax relief for productions available: yes
	* Hotel occupancy tax relief available: yes
	* Sunset/review: June 30, 2014
	California Film Commission: www.film.ca.gov
Georgia	* 20 percent of the "base investment" in the state
	* An additional 10 percent if an approved project includes a "qualified Georgia promotion"
	* Transferrable tax credit (one transfer to one or more transferees)
	* Compensation cap of \$500,000 per person per project on W-2 salaries; no cap paid to loan-outs or workers subject to 1099s; no project or funding caps
	* Project criteria: minimum local spending of \$500,000
	* Sales tax relief for productions available: yes
	* Sunset/review: none
	Georgia Film, Music and Digital Entertainment Office: www.georgia.org/GEORGIAINDUSTRIES/ENTERTAINMENT/ABOUTUS/Pages/default.aspx

* All program details current as of June 30, 2010.



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Louisiana	* 30% of qualifying local spending, including the payroll for residents and nonresidents; plus an additional 5% on resident payroll \leq \$1 million
	* Partially refundable, fully transferable motion picture production tax credits; the credits can be transferred to the state of Louisiana for 85% of face value on projects certified on/after July 1, 2009
	* Compensation cap of \$1 million per person on 5% resident payroll credit; no project or funding caps
	* Project criteria: Minimum local spending > \$300,000
	* Sunset/review: none
	Louisiana Economic Development Entertainment Office: www.louisianaentertainment.gov/film/default.cfm
Michigan	* 40% of direct production expenditures or 42% of qualifying direct production expenditures in "core communities"
	* 30% of qualified personnel expenditures, i.e. nonresident below-the-line crew (or 50% qualified job training expenditure credit for resident below-the-line crew)
	* 25% infrastructure investment tax credit
	* Refundable and transferable business tax credit (or nonrefundable, nontransferable income tax credit); nonrefundable, transferable infrastructure investment tax credit (and nonrefundable, nontransferable qualified for resident below-the-line crew with a 10-year carry forward)
	* Compensation cap of \$2 million per person for personal services for direct production and qualifying personnel expenditures; \$20 million annual cap for infrastructure investments.
	* Project criteria: Minimum local spending of \$50,000 for direct production and qualifying personnel credit; \$250,000 minimum for infrastructure investment tax credit.
	* Hotel occupancy tax relief available: yes
	* Loan program available: yes
	* Sunset/review: Annual report required for the direct production and qualifying personnel credits; September 30, 2015, for the infrastructure investment credit.
New Mexico	Michigan Film Production: www.michiganfilmproduction.com
	* 25% of qualifying local spending
	* Refundable (productions may benefit from either the gross receipts tax deduction/sales tax exemption or the 25% refundable tax credit, but not from both)
	* Compensation cap: \$5 million per project on the credit for all "performing artists" compensation ; there are no other project or funding caps
	* Project criteria: none
	* Hotel occupancy tax relief available: yes
	* Sales tax relief for productions available: yes
	* Loan program available: yes
	* Sunset/review: none
	New Mexico State Film Office: www.nmfilm.com



Appendix: Incentive Programs by Location

New York	New York	* 30% of qualifying local spending
		* 4% to 5% on investments in construction and upgrades to qualified film production facilities
		* Refundable film production tax credit
		* Project caps of \$75 million in 2009; \$85 million in 2010; \$90 million in 2011 and 2012; \$110 million in 2013; annual allotment on first-come, first-served basis (if exhausted, carries over to next year's allotment)
		* Project criteria: Qualified production costs at a qualified film production facility must be $\geq 75\%$ of such costs within and outside NY (requires at least 1 day at a qualified facility on a set); if production costs at a qualified facility are $< \$3$ million, then shooting days in NY outside qualified production facility must be $\geq 75\%$ of shooting days within and outside NY. The investment tax credit is available for tangible property containing at least 1 soundstage $\geq 7,000$ SF, which is principally used as a qualified film production facility and the taxpayer provides ≥ 3 qualified services, including but not limited to studio lighting grid, lighting and grip equipment, multi-line phone service, broadband information technology access, industrial scale electrical capacity, food services, security services, and heating, ventilation and A/C
		* Sales tax relief for productions available: yes
		* Sunset/review: December 31, 2013
		New York State Governor's Office for Motion Picture and Television Development: www.nylovesfilm.com
	New York City	* 5% of qualifying local spending
		* 1% of outdoor media (marketing credit)
		* Refundable (to the extent not used to offset taxes, the refund will be paid in two equal payments in the current and following tax years)
		* \$30 million annual cap on first-come, first-served basis (if exhausted, carries over to next year's allotment)
		* Project criteria: Qualified production costs at a qualified film production facility must be $\geq 75\%$ of such costs within and outside NYC; if qualified production costs are $< \$3$ million, then shooting days in NYC outside qualified production facility must be $\geq 75\%$ of shooting days within and outside NYC; location costs and post-production costs qualify if $\geq \$3$ million is spent in a qualified facility
		* Sales tax relief for productions available: yes
		* Sunset/review: December 31, 2011
		The City of New York Mayor's Office of Film Theatre & Broadcasting: www.nyc.gov/html/film/html/index/index.shtml
North Carolina	North Carolina	* 25% of qualifying local spending (subject to sales and use tax adjustments and state income tax)
		* Refundable tax credits
		* Compensation cap of \$1 million; \$7.5 million per feature film; no other caps
		* Project criteria: Minimum local spending of \$250,000
		* Hotel occupancy tax relief available: yes
		* Sales tax relief for productions available: yes
		* Sunset/review: December 31, 2013
		North Carolina Film Office: www.ncfilm.com



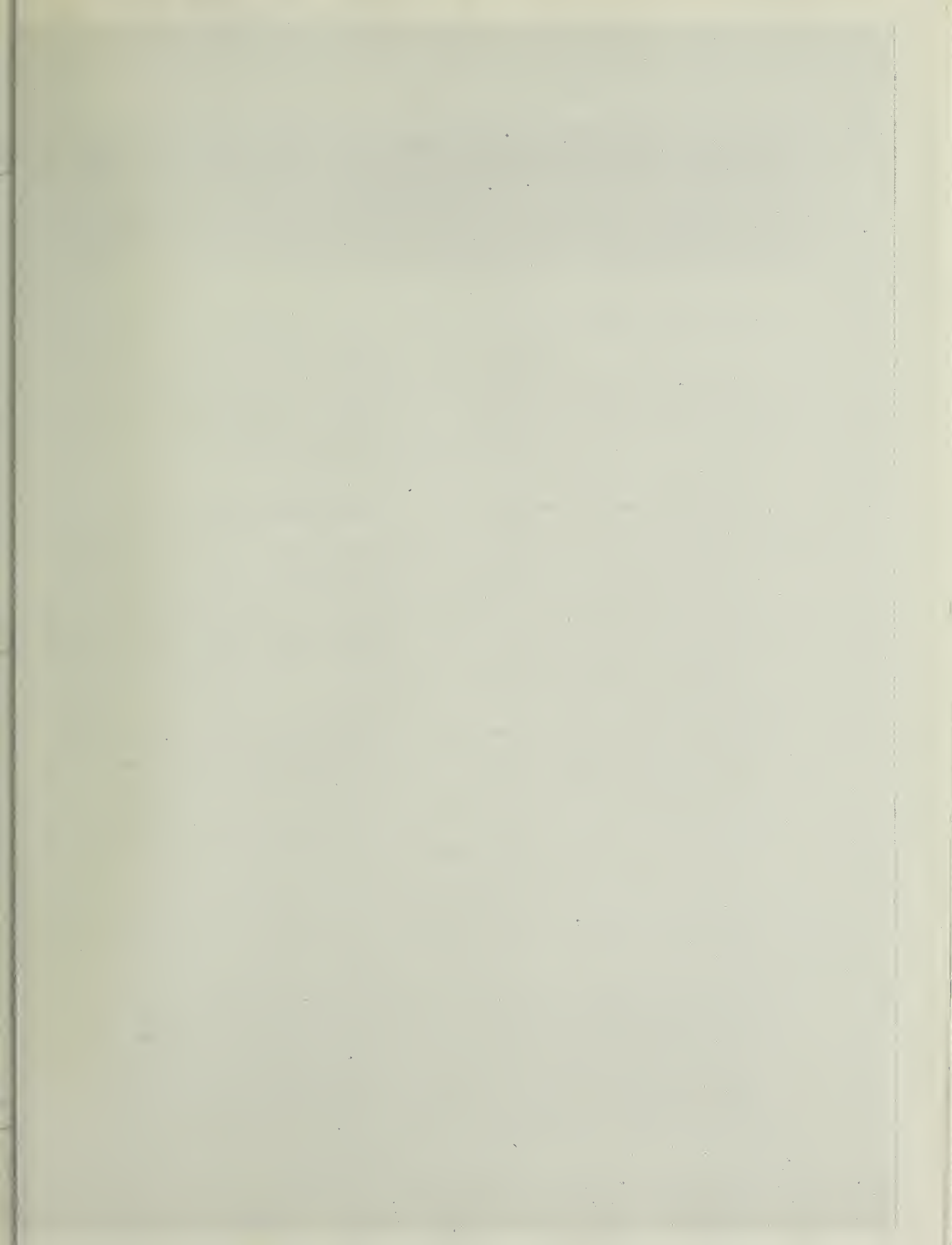
Canada		* 16% of qualifying Canadian labor expenditures
		* Refundable
		* No compensation or project caps
		* Project criteria: Costs must be > C\$1 million on worldwide basis within 24 months after start of principal photography for feature film or video; > C\$100,000 per episode for series or pilot < 30 minutes; and > C\$200,000 per episode for series or pilot ≥ 30 minutes.
		* Eligible entities: An "eligible production corporation" must have a permanent establishment in Canada whose primary activity is the production of films or videos or the provision of film or video production services AND must own the copyright throughout production in Canada or must contract directly with the copyright owner; private broadcasting/cable subsidiaries are eligible
		* Sunset/review: none
	British Columbia	* 33% of qualifying British Columbia (BC) labor expenditures
		* 15% additional credit on qualifying Digital Animation or Visual Effects (DAVE)
		* 6% additional credit on qualifying BC "regional" labor when > 50% of BC principal photography is done outside Vancouver area (pro rate number of regional days by total BC days); minimum 5 regional days required
		* 6% additional on qualifying BC "distant" labor (calculated by pro rating number of days shot in "distant location" by total BC days; must first qualify for Regional Tax Credit).
		* No compensation or project caps
		* Project criteria: C\$100,000 per episode for series or pilot < 30 minutes (exception: productions that consist of all or substantially all digital animation or visual effects); > C\$200,000 per episode for series or pilot ≥ 30 minutes.
		* Eligible entities: The production company must be a Canadian taxable company with a permanent establishment in BC whose primary business is film or video production or provision of production services; broadcasting/cable subsidiaries are eligible.
		* Sunset/review: none
		British Columbia Film Commission: www.bcfilmcommission.com/production/index.htm
	Ontario	* 25% of qualifying Ontario (ON) labor expenditures and production expenditures;
		* 20% additional credit on qualifying ON labor related to digital animation and special effects work
		* No compensation or project caps
		* Project criteria: Production budget must be > C\$1 million worldwide for feature film or video; > C\$100,000 per episode for series or pilot < 30 minutes; > C\$200,000 per episode for series or pilot ≥ 30 minutes
		* Eligible entities: The production company must be a corporation taxable in Canada, with a permanent establishment in ON, primarily carrying on the business of film, TV, or video production; broadcasters are eligible
		* Sunset/review: none
	Quebec	Ontario Media Development Corporation: www.omdc.on.ca/Page3142.aspx
		* 25% of qualifying Quebec (QC) expenditures (not limited to QC labor)
		* 5% additional credit on qualifying animation and special effects QC expenditures (not limited to QC labor); 20% qualifying animation and special effects credit for low-budget productions
		* No compensation or project caps
		* Project criteria: Production budget must be > C\$1 million worldwide for feature film or video; > C\$100,000 per episode for series or pilot < 30 minutes; > C\$200,000 per episode for series or pilot ≥ 30 minutes
		* Eligible entities: The production company must be a corporation taxable in Canada, with a permanent establishment in QC, primarily carrying on the business of film, TV, or video production; broadcasters are eligible.
		* Sunset/review: none
		Montreal Film and TV Commission: http://ville.montreal.qc.ca/portail/page?_pageid=44977006316&_dad=portal&_schema=PORTAL&playMovie=false

Appendix: Incentive Programs by Location

Australia	* 40% for qualifying feature films; or
	20% for qualifying television productions/documentaries for producer offset; or
	15% for qualifying local spend (QAPE) for location offset.
	* 15% additional for post, digital, and visual effects (PDV) offset (can be claimed regardless of where the film was made)
	* Tax rebate
	* No compensation or project caps
	* Project criteria: For location offset, if QAPE = A\$15 million but < A\$50 million, it must be ≥ 70% of total spending; if QAPE ≥ A\$50 million, no percentage test; TV series must average ≥ A\$1 million per hour; for PDV offset, minimum qualifying PDV spending = A\$5 million; for producer offset minimum spending = \$1 million for feature films, TV series, and telemovies (lower spending test for documentaries and short form animation), and production must pass "Australianness test" (subjective), official co-productions automatically qualify
	* Eligible entities: Australian resident company or non-resident with a PE and Australian Business Number (ABN)
	* Sunset/review: none
	Screen Australia: www.screenaustralia.gov.au
Germany	* 16% to 20% of qualifying local spending (up to 80% of the total production costs)
	* Cash (financial aid) grant
	* Project cap of €4 million per film (€10 million if local spending ≥ 35% of budget or if ≥ 2/3 of cultural characteristics awarded; €60 million per year)
	* Project criteria: Minimum budgets for feature films is €1 million, animated films is €3 million, documentaries is €200,000; ≥ 25% of budget must be local spending or 20% if budgeted > €20 million; if €15 million local spending, no percentage test; cultural test
	* Eligible entities: German production company or establishment
	* Sunset/review: December 31, 2012
	Germany Federal Film Fund: www.ffa.de/content_dfff/dfff_leitfaden.phtml?language=en
United Kingdom	* 25% of qualified film expenditures with total production expenditures of as much as £20 million in the UK; 20% if expenditures exceed £20 million
	* Payable tax credit (cash rebate)
	* No compensation or project caps
	* Project criteria: Certified "British" film or official co-production; ≥ 25% of the "core expenditure" must be "UK expenditure"; intended for theatrical release
	* Eligible entities: Qualified U.K. production company
	* Sunset/review: none
	UK Film Council: www.ukfilmcouncil.org.uk

Source: Entertainment Partners, Basic Overview of U.S. and International Production Incentives, http://www.entertainmentpartners.com/Content/Support/support_files/EP_IncentivesOverview.pdf







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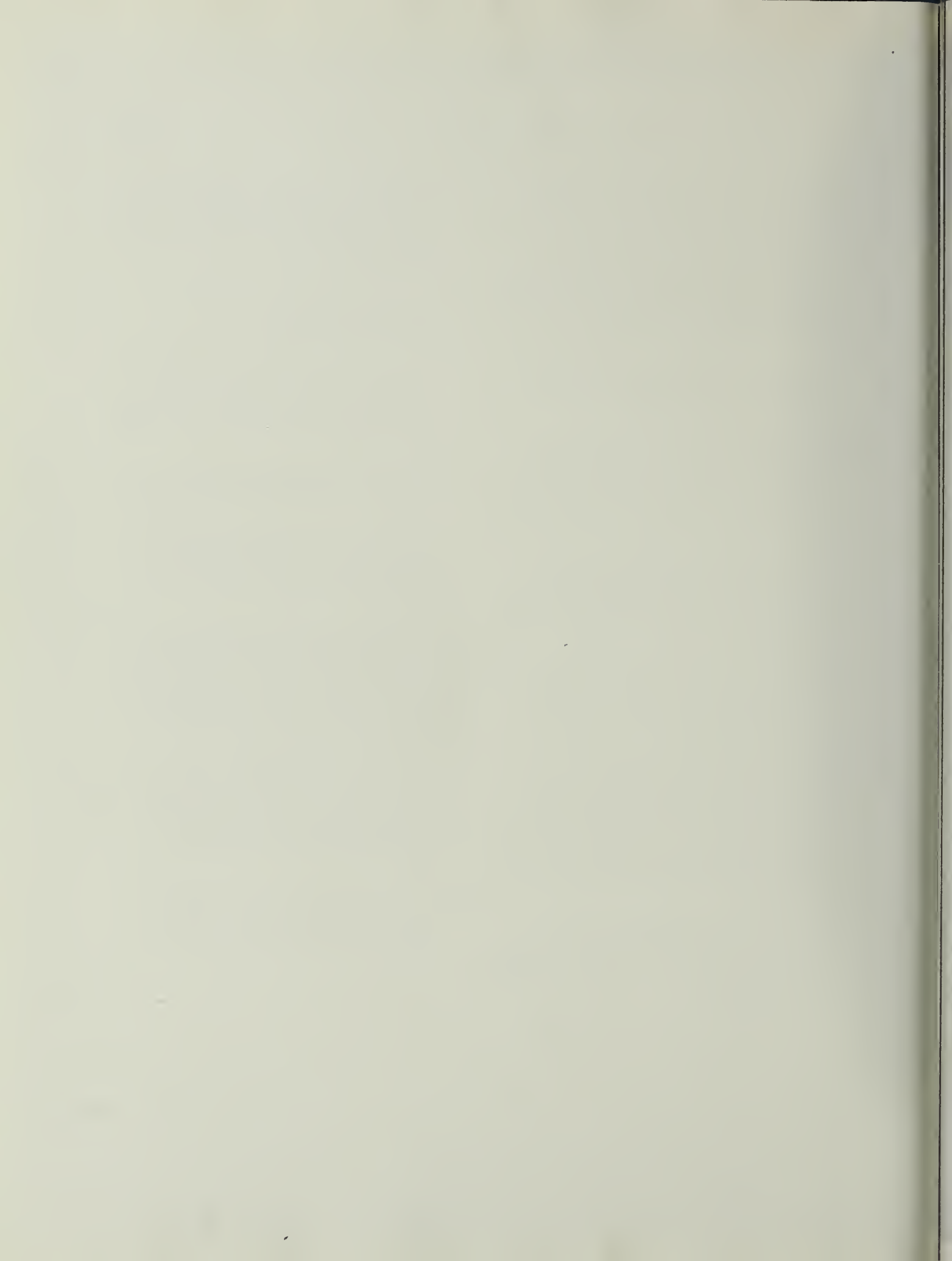


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Kevin Klowden is a Managing Economist at the Milken Institute, where he serves as Director of the California Center. He specializes in the study of demographic and spatial factors (the distribution of resources, business locations, and movement of labor) and how these are influenced by public policy and in turn affect regional economies. Klowden was the lead author of "The Writers' Strike of 2007–2008: The Economic Impact of Digital Distribution," which analyzes the changing dynamics of the entertainment industry and measured the economic impact of the writers' work stoppage on the California economy. In addition to co-authoring reports such as "California's Highway Infrastructure: Traffic's Looming Cost" and "North America's High-Tech Economy," he coordinated the Institute's two-year Los Angeles Economy Project, seeking public-policy and private-sector solutions to challenges the region faces amid a growing unskilled labor pool. Klowden previously worked in the field of interactive electronic entertainment development and as an adjunct professor of geography at Santa Monica College. He served on the editorial board of *Millennium*, the international affairs journal of the London School of Economics, where he earned a master's degree in the politics of world economy. He earned a bachelor's degree in historical geography, as well as a master's in economic geography, from the University of Chicago.

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Candice Flor Hynek is a Senior Research Analyst with the Institute's Regional Economics group, where she has contributed to such reports as "Jobs for America: Investments and Policies for Growth and Competitiveness" and "Manufacturing 2.0: A More Prosperous California." She was formerly associate economist of the LAEDC Kyser Center for Economic Research, where she worked for more than eight years, and specialized in the structure of leading industries in Southern California. She managed the Kyser Center's major economic reports and served as editor of the e-EDGE economic newsletter. The co-author of numerous reports, including "The Business of Sports in Los Angeles County" and "The Creative Economy of the Los Angeles Region," she has contributed U.S. economic outlook articles to several industry newsletters. Flor Hynek is an active member of the National Association for Business Economics (NABE) and was the 2008–09 president of the Los Angeles Chapter of NABE. She received her bachelor's degree in business economics from California State University, Long Beach.



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California Film & Television Tax Credit Program

Progress Report – July 2011

The California Film & Television Tax Credit Program has just begun its 3rd Program Year. This report will summarize its progress from July 2009 through June 2011, and includes spending estimates and project information for the current fiscal year (July 2011- June 2012).

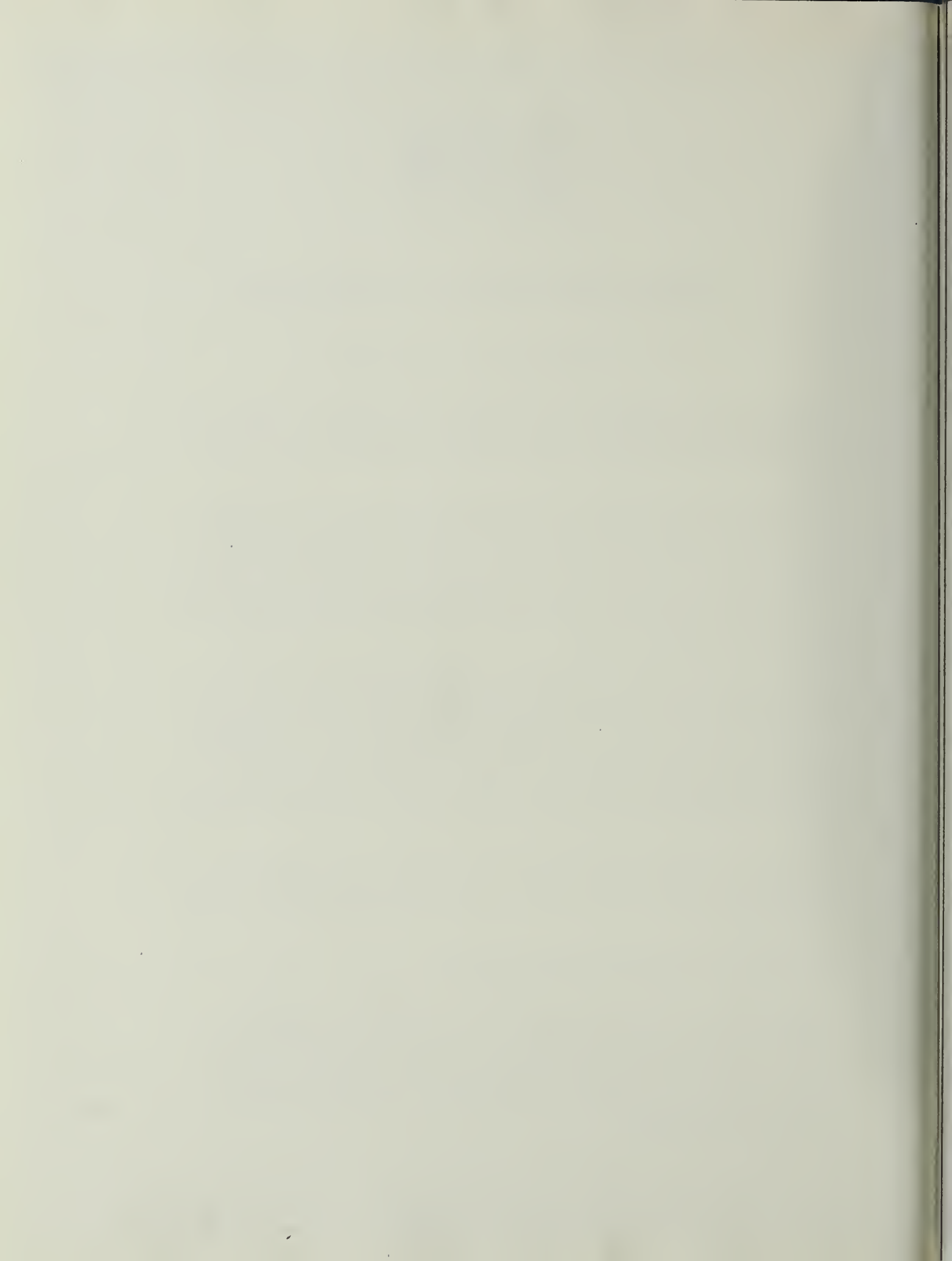
The *California Film & Television Tax Credit Program* was enacted in February 2009 as part of a targeted economic stimulus package to increase production spending, jobs and tax revenues in California. The California Film Commission (CFC) administers the five year, \$500 million program, which provides tax credits (beginning in tax year 2011) to eligible film and TV productions that meet specific criteria. The program, which launched in July 2009, targets only those productions most likely to leave the state due to incentives offered by other states and countries. It has enabled California to be competitive and keep many at-risk projects in state.

Enabling statute mandates the California Film Commission to allocate up to \$100 million dollars in tax credits each fiscal year to eligible projects on a first-come first-served basis through FY 2013-14. If the amount of credits requested by applicants in any fiscal year exceeds the amount authorized for the program (\$100 million), credits may be allocated from the next succeeding fiscal year. This provision enabled the CFC to allocate two fiscal year's worth of funding in the first year of the program. For all remaining fiscal year allocation periods, including the current fiscal year, the CFC may access only one year's funding. The statute also allows for any unallocated credits to roll forward to the next fiscal year.

Productions do not receive their tax credit certificates until they have completed post-production and the Film Commission has reviewed all required documentation - including CPA audited cost reports. The statute also provides that no tax credits be issued prior to January 1, 2011.

Program Year 1 Summary (July 2009 – June 2010)

Program regulations were approved in June 2009, and the CFC began accepting applications on July 1, 2009. By the end of July, all \$100 million in tax credits from FY 2009-10 were allocated. This initial allocation was treated as a "reservation" for tax credits. Due to the high volume of applications, the CFC then allocated credits from FY 2010-11. By January 2010, all 2010-11 tax credits had been exhausted. For the remainder of the fiscal year (through June 2010), the CFC maintained a waiting list for projects seeking tax credits.



When any approved production withdrew from the program (due to a variety of causes – lack of adequate funding, schedule delays that pushed it beyond the program's timeline requirements, casting issues, etc.), its credits were reassigned to projects on the waiting list.

Program year 2009-10 impact is as follows:

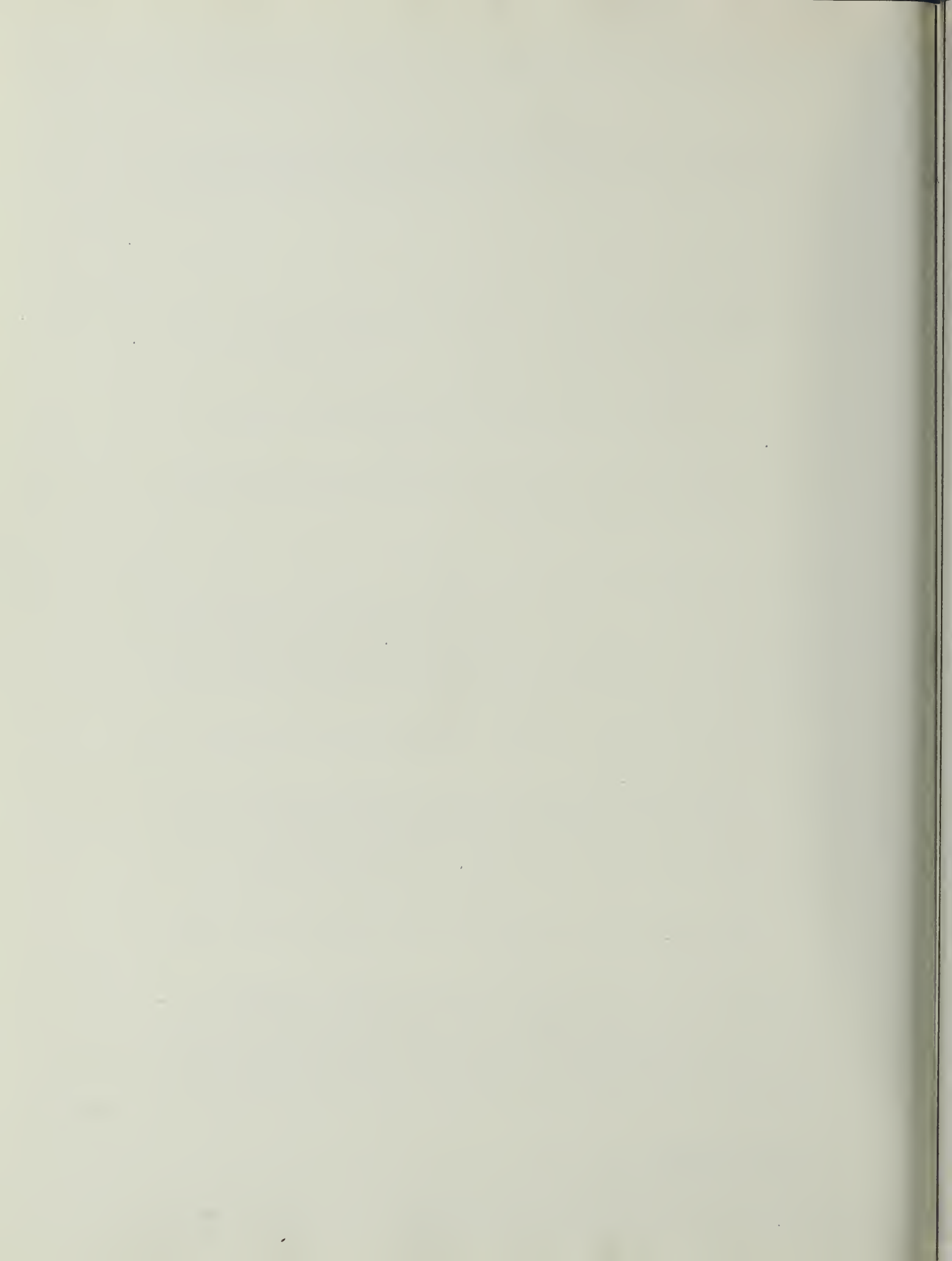
- \$172 million in tax credits allocated to 69 projects.
- **Estimated aggregate direct spending by the 69 projects: \$1.1 billion.** This figure breaks down as follows:
 - \$443 million in direct qualified wages (excludes any wages for actors, directors, writers and producers),
 - \$347 million in qualified non-wage expenditures, and
 - \$346 million in non-qualified production expenditures (i.e., additional spending that does not qualify for tax credits).
- An estimated 18,200 crew and 4,000 cast members have been or will be hired by the approved projects. (An additional 113,000 individuals have or will receive daily employment as background players.)

Program Year 2 Summary (July 2010 – June 2011)

On June 1, 2010, the Film Commission began accepting applications for the FY 2011-12 allocation. These funds were available for allocation on July 1, 2010. Seventy applications were received on June 1st and credit allocations (reservations) were issued to 52 projects that exhausted the \$100 million in funding available for the fiscal year. This was a mixed blessing in that the Program proved successful in achieving its objectives, but "sold out" in just one day. Program year 2 impact is as follows:

- \$124 million in tax credits allocated to 52 projects, with \$24 million rolled over from the previous fiscal year.
- **Estimated aggregate direct spending by the 52 projects: \$967 million.** More than \$303 million attributed directly to qualified wages (excludes compensation for actors, directors, writers and producers), and \$285 million in qualified non-wage expenditures. The balance of \$379 million is in non-qualified production expenditures (i.e., additional spending that does not qualify for tax credits).
- An estimated 8,500 crew and 2,100 cast members have been or will be hired by the approved projects. (An additional 59,000 individuals have or will receive daily employment as background players.)

For the remainder of the fiscal year, the Film Commission continued to manage the waiting list and monitor productions that inquired about tax credits but ultimately moved their productions out of state in order to access incentives offered elsewhere. Monitoring such activity has enabled the Film Commission to begin tracking some of the revenue that the state is losing (with the exception of lost revenues associated with productions that do not apply or contact the Film Commission after learning that tax credit funds are already depleted).



Program Year 3 Summary (July 2011 – June 2012)

On June 1, 2011, the Film Commission began accepting applications for the FY 2012-13 allocation. These funds were available for allocation on July 1, 2011. A total of 176 applications were received on the first day of the application period. To date, credit allocations (reservations) have been issued to 18 projects. Another 11 applications are pending and on-track to receive allocations shortly. Taken together, these 29 projects exhaust the \$100 million in available funding for Program Year 3, and the waiting list contains approximately 140 applications. Once again, the program was oversubscribed in just one day. The estimated impact for Program Year 3 is as follows:

- \$38 million in tax credits allocated to 18 projects.
- \$66 million in tax credits to be allocated to 11 pending projects.
- \$104 million in total allocations (\$4 million rolled over from the previous fiscal year.)
- **Estimated aggregate direct spending by the 29 projects: \$740 million.** More than \$262 million is attributed directly to qualified wages (excludes compensation for actors, directors, writers and producers), with an additional \$233 million in qualified non-wage expenditures. The remaining \$245 million balance is in non-qualified production expenditures (i.e., additional spending that does not qualify for tax credits).
- An estimated 3,000 crew and 3,000 cast members have been or will be hired by the approved projects. (An additional 53,000 individuals will receive daily employment as background players.)

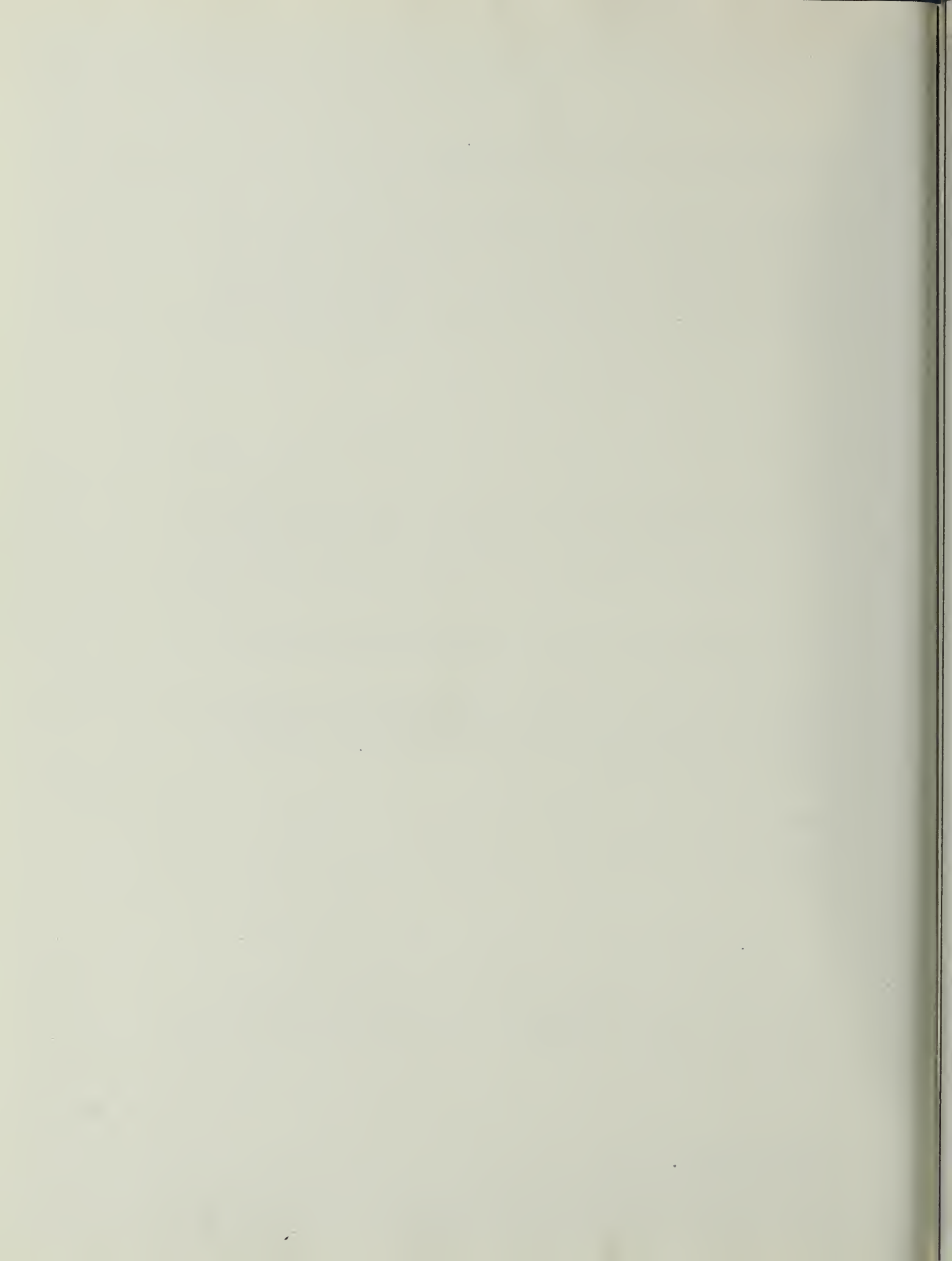
The Film Commission will continue to track the status of projects on the waiting list and capture information regarding where those productions ultimately film. Using data provided by the applicants, the Film Commission will quantify the loss of production spending as these productions leave the state.

Aggregate Spending and Economic Impact

To date, approximately \$400 million in tax credits has been allocated (reserved), resulting in:

- Estimated total aggregate direct spending by Program projects: \$2.8 billion
- Estimated total wages paid / to be paid by Program projects: \$1 billion

In June of this year, the Los Angeles Economic Development Corporation (LAEDC) released a study to determine the economic impact of the tax credit program. The study analyzed the first 77 productions approved for tax credits totaling nearly \$200 million. The executive summary states:



"During the first two years of the program, California's Film and Television Tax Credit has generated more than \$3.8 billion in economic output and is supporting more than 20,000 jobs in California.

For every tax credit dollar approved under California's Film and Television Tax Credit program, at least \$1.13 in tax revenue will be returned to state and local governments."

The full study is available at: http://www.film.ca.gov/2011_Reports_&_Studies.htm

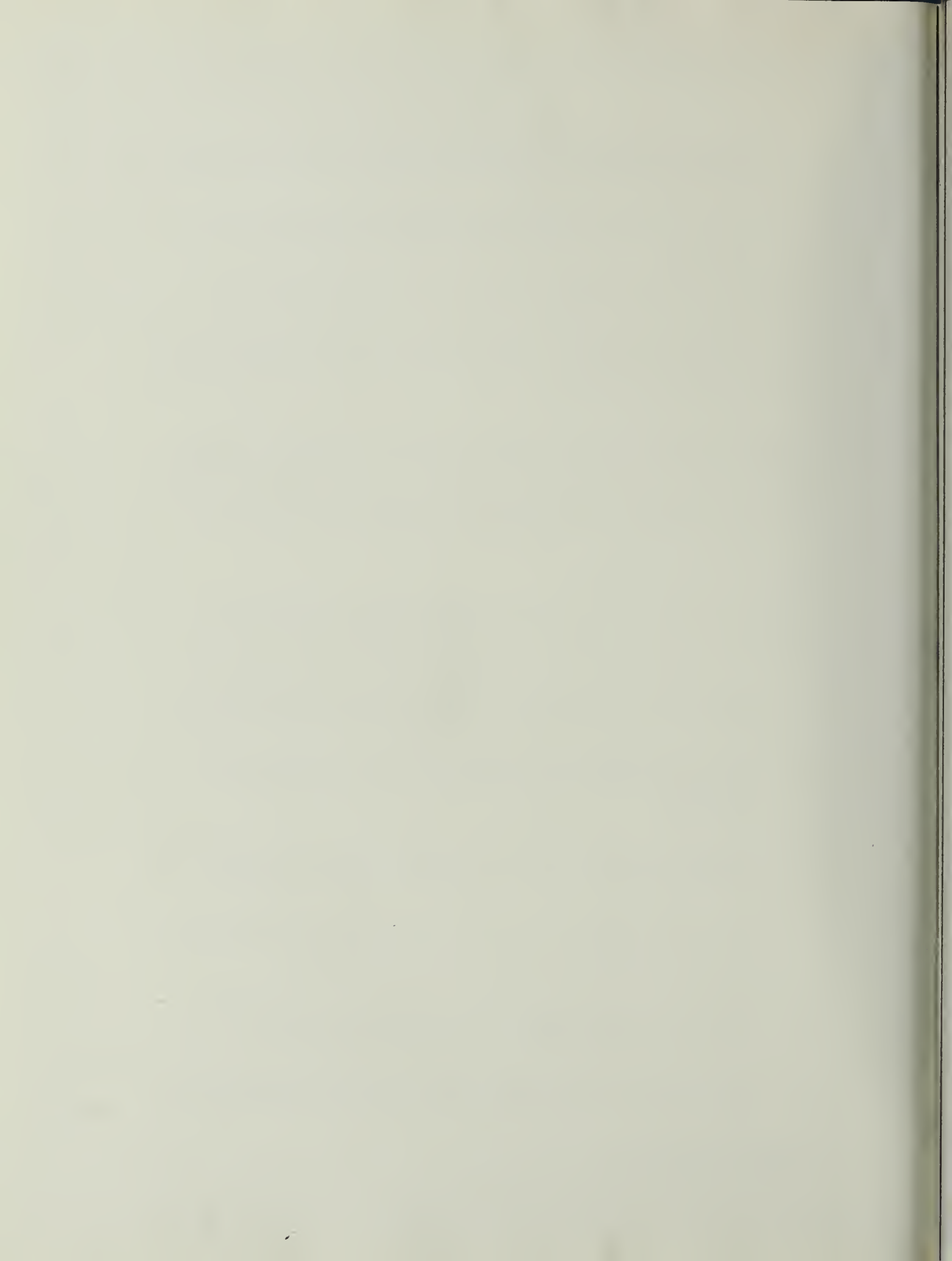
The Los Angeles region experienced a steady decline in feature film production days in 11 of the last 13 years. However, Film L.A. (the Los Angeles region's film permitting agency) reported that in 2010, feature film production posted a 28.1 percent fourth quarter gain and a year-over-year gain of 8.1 percent.

"The annual increase can be wholly attributed to California's Film and Television Tax Credit. The State program attracted dozens of new feature film projects to Los Angeles, which were responsible for 26 percent of local feature production for the year. Were it not for these projects, 2010 would have been the worst year on record," Film L.A. reported in its Jan. 11, 2011 release. These numbers are a very valuable early indicator that the incentive program is having an immediate impact on production levels.

Economic Impact to Local Regions

While most production activity occurs in the greater Los Angeles area, other regions across the state have seen significant economic impact from tax credit program productions. A sampling of production spending impact outside Los Angeles includes:

- Alameda County: In 2010, a feature film shooting for one week in the Oakland area was responsible for a total of \$1,708,000 in local spending (including \$662,000 in local wages, \$200,000 at local hotels and \$201,000 for food/catering).
- Kern County: In 2009 and 2010, two feature films shot for several days in Kern County. These productions were responsible for a total of \$243,000 in local spending (\$68,000 in local wages, \$111,800 at local hotels and \$9,800 for food/catering).
- Placer County: In 2010, a feature film shot for several days in Placer County. This production was responsible for a total of \$79,000 in local spending (including \$5,700 in local wages, \$20,000 at local hotels and \$3,400 for food/catering).
- Santa Barbara County: In 2011, a feature film that shot for one day in Santa Barbara was responsible for more than \$71,000 in local spending (including \$5,800 in local wages, \$4,200 at local hotels and \$43,000 in location fees).
- San Bernardino County: In 2010, a feature film that shot for 12 days in San Bernardino was responsible for \$626,000 in local spending (including \$87,000 in local wages, \$321,000 at local hotels and \$28,000 for food/catering).
- San Diego County: In 2009-2010, a television series based its production in San Diego County and was responsible for a total of more than \$16 million in local



spending during the course of its season (\$10,508,000 in local wages, \$521,000 at local hotels and \$387,190 for food/catering).

- San Francisco: In 2011, the Bay Area hosted a TV movie that filmed for 47 days and an independent feature that filmed for 22 days. Together, these productions were responsible for more than \$18.2 million in local spending (including \$8,700,000 in local wages and \$281,000 for food/catering).

Issuance of Tax Credit Certificates

As mentioned previously, productions do not receive their actual tax credit certificates until they have completed post-production and the Film Commission has reviewed all required documentation - including CPA audited cost reports. As per the statute, no credits were issued prior to January 1, 2011. Because of varying production schedules, applicants typically submit the final documentation required to receive tax credit certificates 12 – 24 months after they receive their initial allocation letter. The Film Commission issues the certificates within 15 business days of receiving final documentation.

- Total tax credit certificates issued to date: \$36,670,000 to 29 applicants.

Pending Legislation

AB1069 (Fuentes) was introduced in February 2011 and is currently in the Senate awaiting a hearing in the Senate Appropriations Committee. The bill seeks a five year extension to the California Film & Television Tax Credit Program through FY 2018-19, while maintaining the current funding level of \$100 million per fiscal year.

California's Motion Picture Industry

General Overview:

- The motion picture industry is an essential source of economic activity, tax revenue, jobs and tourism in California. It contributes \$30 billion dollars annually to our state's economy while supporting 140,000 well-paying entertainment industry jobs that provide health benefits. (Source: Motion Picture Association of America – MPAA)
- The average shooting cost for a feature film or TV series ranges from \$100,000 to \$250,000 per day. That's actual dollars that each production spends on groceries, hotel rooms, gas, building supplies, props, payroll, etc.
- A typical film shooting outside of Los Angeles County will spend an average of \$50,000 per day in the local community. (Source: Association of Film Commissions International - AFCI)
- The average annual salary for production employees is \$75,000 – well above the national average. (Source: MPAA)

- This industry is dominated by small businesses – 80% of entertainment companies employ fewer than 10 people. (Source: MPAA)
- An average \$70 million dollar feature film generates \$10.6 million in state sales and income taxes. (Source: Los Angeles Economic Development Corp)
- The motion picture industry is the fifth highest ranking employer in southern California. (Source: Los Angeles Economic Development Corp. - LAEDC)
- Film and TV production brings millions of tourists to California each year.

Global Competition for California's Motion Picture Production

Today's business model for motion picture production relies on tax incentives as a way to lower production costs. Financing for projects by Independent production companies now requires the monetization of tax credits in order to raise necessary funds. Without incentives, most independent projects would not be produced. Therefore, the availability of tax credits has become the sole determining factor when it comes to where the vast majority of projects are shot. In addition to international competition from Canada, Australia and most EU nations, more than 40 U.S. states offer meaningful financial incentives to lure production and post-production jobs and spending away from California.

Once such incentives take root, other states and countries effectively develop their long-term infrastructure with stage construction, post-production facilities and job training programs. For example, incentive-rich jurisdictions such as New Mexico, Louisiana, Philadelphia, Michigan, Toronto and Hungary have all recently built impressive multi-studio facilities.

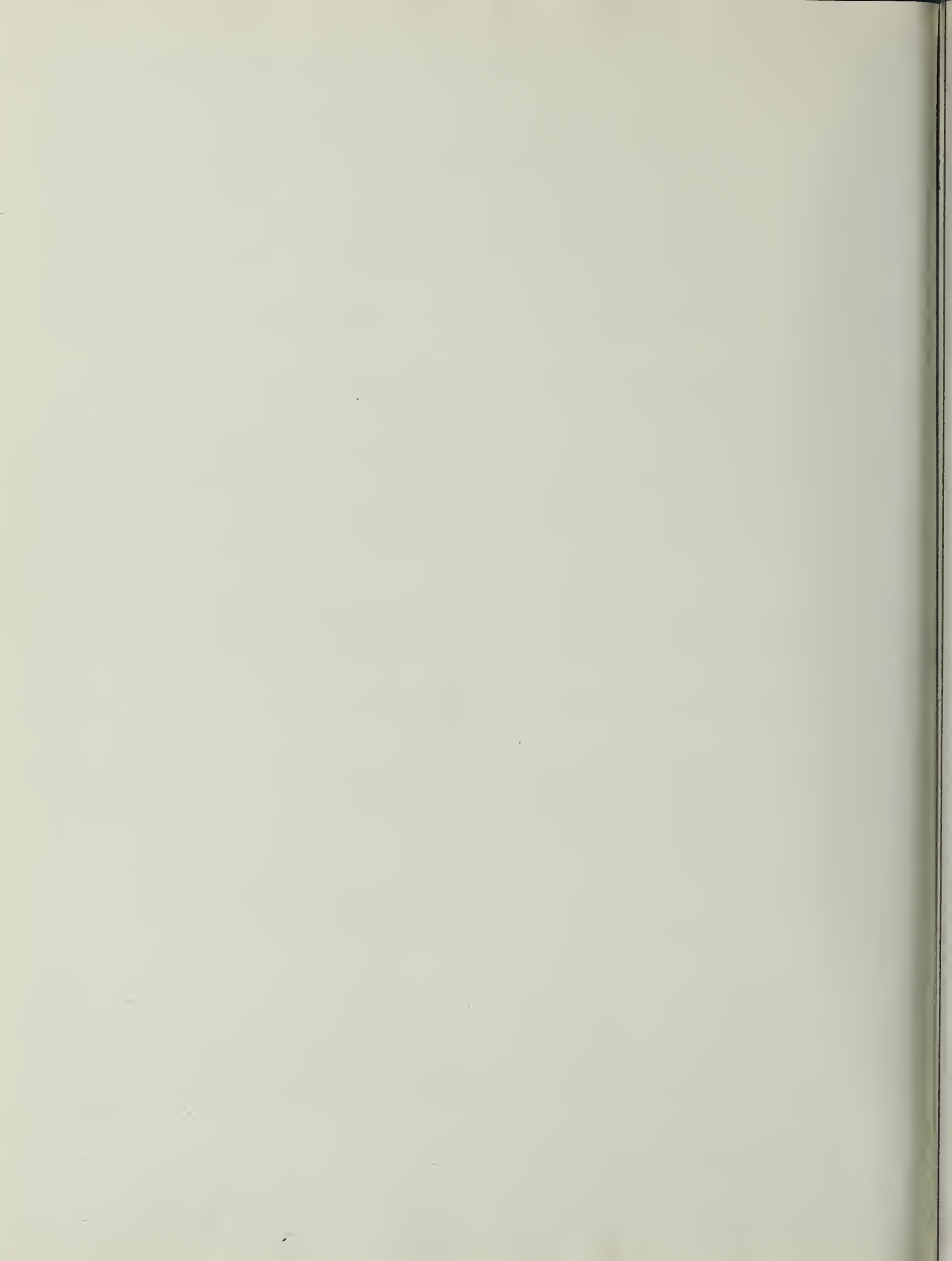
After introducing incentive programs, the following states increased film production spending as follows:

- Illinois: from \$26 million in 2003 to \$161 million in 2010.
 - Louisiana: from \$3.5 million in 2002 to \$674 million in 2010.
 - Michigan: from \$2 million in 2007 to \$322 million in 2010.
 - New Mexico: from \$12 million in 2004 to \$232 million in 2011.
- (Estimated figures for 2011 provided by the New Mexico Film Office.)*

The July 2010 Milken Institute report titled, *Film Flight: Lost Production and Its Economic Impact on California*, stated, "There's no doubt that incentives have been drawing jobs and wages away from California." The report estimates that California's movie industry lost 10,600 direct jobs and 25,500 indirect jobs since its peak employment level in 1997.

Conclusions

While California still boasts a superior critical mass of state-of-the-art facilities and highly-skilled film crews this infrastructure is eroding steadily. Entertainment industry unions report high levels of unemployment among their members in the Golden State. Many production facilities in California have closed or been forced to lay off employees, while others have expanded their businesses out of state rather than investing at home.



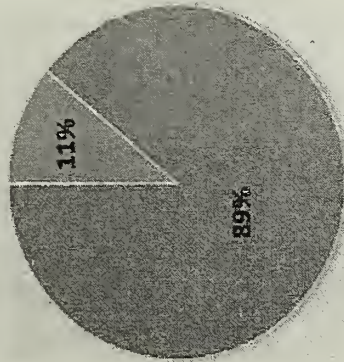
Film & Television Tax Credit

Credit Allocations by Company Type

Program Year 1

Independent	\$ 19,000,000.00	11.0%
Non-Independent	\$ 153,000,000.00	89.0%
TOTAL	\$ 172,000,000.00	100%

Program Year 1



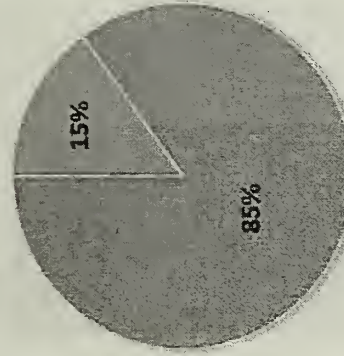
■ Independent - 11%

■ Non-Independent - 89%

Program Year 2

Independent	\$ 18,000,000.00	15.0%
Non-Independent	\$ 106,000,000.00	85.0%
TOTAL	\$ 124,000,000.00	100%

Program Year 2



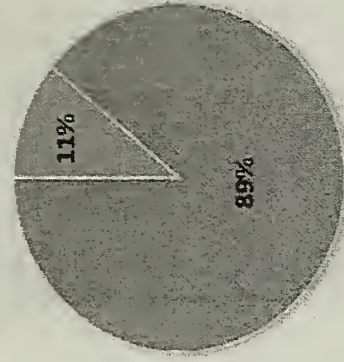
■ Independent - 15%

■ Non-Independent - 85%

Program Year 3

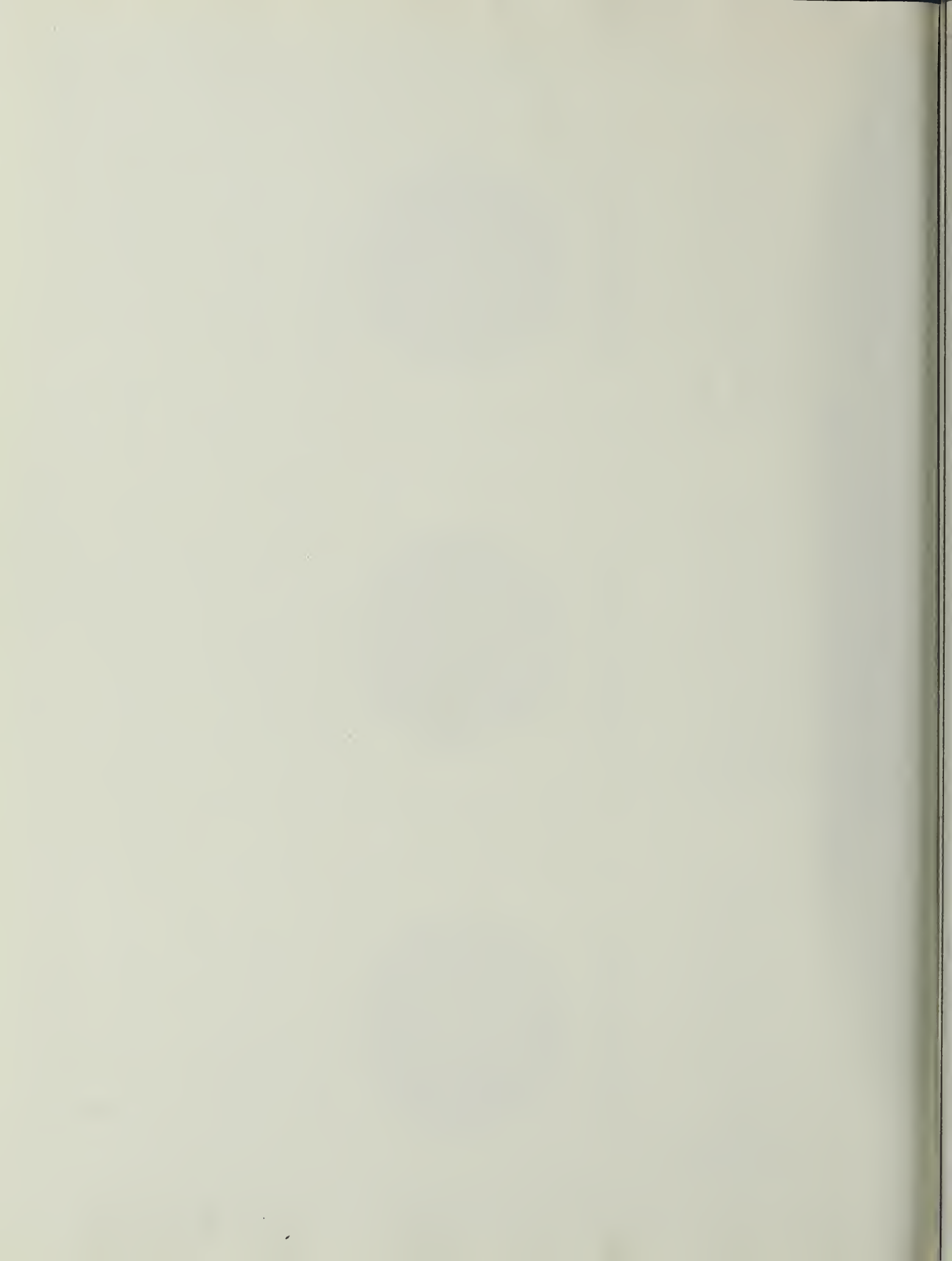
Independent	\$ 11,000,000.00	11.0%
Non-Independent	\$ 93,000,000.00	89.0%
TOTAL	\$ 104,000,000.00	100%

Program Year 3



■ Independent - 11%

■ Non-Independent - 89%



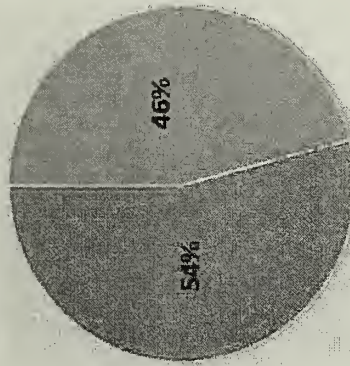
Film & Television Tax Credit

Approved Projects by Company Type

Program Year 1

Independent	32	46.0%
Non-Independent	37	54.0%
TOTAL	69	100%

Program Year 1



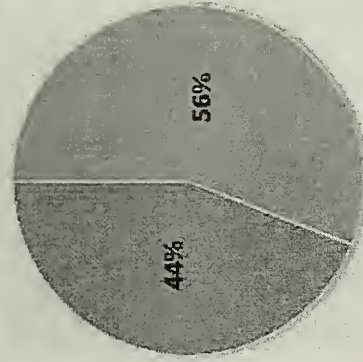
■ Independent - 46%

■ Non-Independent - 54%

Program Year 2

Independent	29	56.0%
Non-Independent	23	44.0%
TOTAL	52	100%

Program Year 2



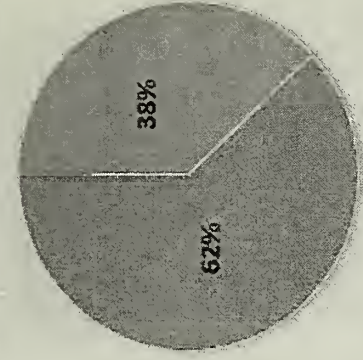
■ Independent - 56%

■ Non-Independent - 44%

Program Year 3

Independent	11	38.0%
Non-Independent	18	62.0%
TOTAL	29	100%

Program Year 3



■ Independent - 38%

■ Non-Independent - 62%

Film & Television Tax Credit Breakdown by Production Type

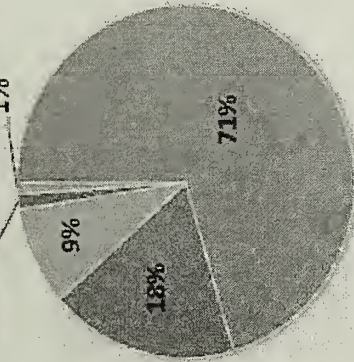
Program Year 1

Total Credit Allocation Letters Issued: 69

Feature Films	48	70.0%
TV Movies	13	18.0%
TV Series (Basic Cable)	6	9.0%
Relocating TV Series	1	1.4%
Mini-Series	1	1.4%
TOTAL	69	100%

Program Year 1

1% 1%



- Feature Films - 70%
- TV Movies - 18%
- TV Series (Basic Cable) - 9%
- Relocating TV Series - 1%
- Mini-Series - 1%

Total # of applications received - 159
Total # of applications pending approval - 0
Total # of rejected, revoked, withdrawn projects - 90
Total # of projects on waitlist - 0

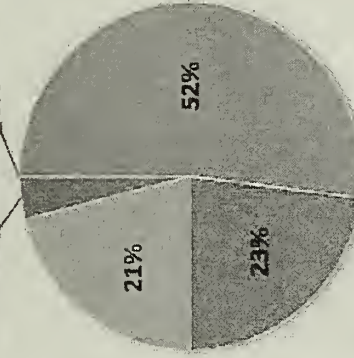
Program Year 2

Total Credit Allocation Letters Issued: 52

Feature Films	27	52.0%
TV Movies	12	23.0%
TV Series (Basic Cable)	11	21.0%
Relocating TV Series	2	4.0%
Mini-Series	0	0.0%
TOTAL	52	100%

Program Year 2

4% 0%



- Feature Films - 52%
- TV Movies - 23%
- TV Series (Basic Cable) - 21%
- Relocating TV Series - 4%
- Mini-Series - 0%

Total # of applications received - 119
Total # of applications pending approval - 0
Total # of rejected, revoked, withdrawn projects - 67
Total # of projects on waitlist - 0

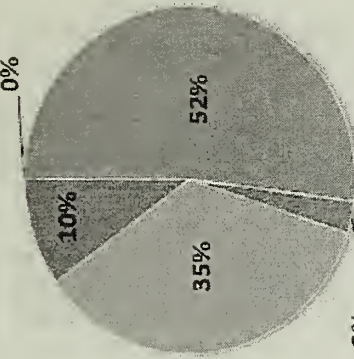
Program Year 3

Total Credit Allocation Letters Issued: 18

Feature Films	15	52.0%
TV Movies	1	3.0%
TV Series (Basic Cable)	10	35.0%
Relocating TV Series	3	10.0%
Mini-Series	0	0.0%
TOTAL	29	100%

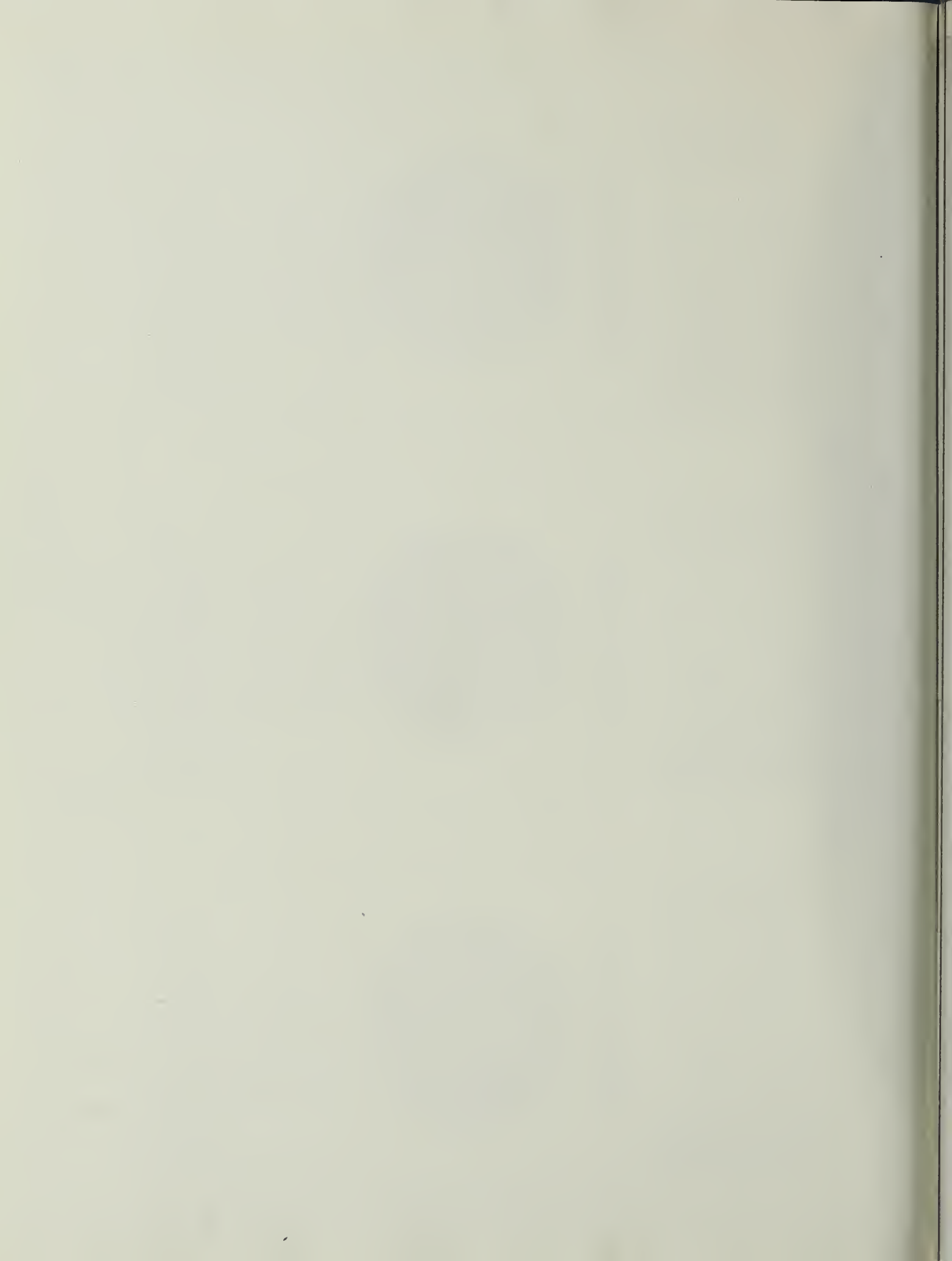
Program Year 3

0%



- Feature Films - 52%
- TV Movies - 3%
- TV Series (Basic Cable) - 35%
- Relocating TV Series - 10%
- Mini-Series - 0%

Total # of applications received - 180
Total # of applications pending approval - 11
Total # of rejected, revoked, withdrawn projects - 13
Total # of projects on waitlist - 138



It has become clear that demand for California tax credits far exceeds supply. Without adequate funding for the tax credit program, California will continue to lose direct spending and tax revenues from film and TV productions that choose to film elsewhere. The situation is especially dire for production of television series, given that producers are unlikely to film their first season in California without the expectation that tax credits will be available for future seasons.

The California Film and Television Tax Credit program was designed to target those productions most at risk of leaving the state, while working within the annual funding limits due to state budget constraints. The program has succeeded in attracting this target group: basic cable TV series, mid-sized feature films and made-for-TV movies. Even with this narrow target of potential applicants, demand exceeds supply (note: California's tax credit program excludes big-budget feature films and broadcast network TV series). In order to retain and grow California's signature entertainment industry, the state must be competitive. Otherwise, productions will increasingly choose to base their film shoots in other states and countries.

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SAN FRANCISCO
FILM COMMISSION

ACCESSIBLE MEETING POLICY

To obtain a disability-related modification or accommodation, including auxiliary aids or services, to participate in the meeting, please contact Laurel Barsotti (415/554-6241) at least two business days before the meeting.

KNOW YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE

(Chapter 67 of the San Francisco Administrative Code)

Government's duty is to serve the public, reaching its decisions in full view of the public. Commissions, boards, councils and other agencies of the City and County exist to conduct the people's business. This ordinance assures that deliberations are conducted before the people and that City operations are open to the people's review.

Copies of the Sunshine Ordinance can be obtained from the Clerk of the Sunshine Task Force, the San Francisco Public Library and on the City's web site at www.sfgov.org.

FOR MORE INFORMATION ON YOUR RIGHTS UNDER THE SUNSHINE ORDINANCE OR TO REPORT A VIOLATION OF THE ORDINANCE, CONTACT THE SUNSHINE ORDINANCE TASK FORCE. Contact: Frank Darby, Administrator, Sunshine Ordinance Task Force City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102-4689; (415) 554-7724; fax (415) 554-7854; e-mail otf@sfgov.org.

LOBBYIST REGISTRATION AND REPORTING REQUIREMENTS

Individuals and entities that influence or attempt to influence local legislative or administrative action may be required by the San Francisco Lobbyist Ordinance [SF Campaign & Government Conduct Code § 2.100 – 2.160] to register and report lobbying activity. For more information about the Lobbyist Ordinance, please contact the San Francisco Ethics Commission at 25 Van Ness Avenue, Suite 220, San Francisco, CA 94102; telephone (415) 252-3100; fax (415) 252-3112; e-mail ethics.commission@sfgov.org; web-site www.sfgov.org/ethics.

In order to assist the City's efforts to accommodate persons with severe allergies, environmental illnesses, multiple chemical sensitivity or related disabilities, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the City accommodate these individuals.

The ringing of and use of cell phones, pagers and similar sound-producing electronic devices are prohibited at this meeting. Please be advised that the Chair may order the removal from the meeting room of any person(s) responsible for the ringing or use of a cell phone, pager or similar sound-producing electronic devices.

San Francisco Film Commission Contact: Laurel Barsotti, 1 Dr. Carlton B. Goodlett Place, Room 473, San Francisco, CA 94102; (415) 554-6241; fax (415) 554-6503; e-mail film@sfgov.org





SAN FRANCISCO
FILM COMMISSION

DRAFT

MINUTES OF THE SEPTEMBER 26, 2011 MEETING

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission Vice President Bradley Tyson called the meeting to order at 2:00pm.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley-Tyson
Debbie Brubaker
Jon Rubin
Melanie Blum
Peter Bratt
Debbie Brubaker

Commissioners Absent:

Don Canady
Lorrae Rominger
Villy Wang
Marlene Sharon Saritzky

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APPROVAL OF THE MINUTES FROM THE MAY 23, 2011 MEETING (ACTION ITEM)

Commissioner Brubaker made a motion to approve the minutes of the May 23, 2011 meeting. Commissioner Bratt seconded the motion. Public comment was taken; the minutes were unanimously approved.

PRESIDENT'S REPORT (DISCUSSION ONLY)

Vice President Bradley-Tyson apologized that President Saritzky was unable to make it because of a last minute emergency. Vice President Bradley-Tyson asked for a moment of silence to honor Graham Leggatt, Executive Director of the Film Society, who recently passed away. President Bradley-Tyson then welcomed Janet Austin as the new Filming Coordinator.

Vice President Bradley-Tyson reported that the Film Commission will be co-hosting a reception opening night of Cinema By the Bay with the San Francisco Film Society on Thursday, November 3rd and featuring the best new work produced in or about the San Francisco Bay Area. Cinema by the Bay includes features, shorts, narratives and documentaries from well-known and emerging local talent.





Vice President Bradley-Tyson asked for Commission comment.

Commissioner Rubin asked for more information about the Cinema by the Bay event and would like to be emailed with more information.

Vice President Bradley-Tyson Public asked for public comment.

STAFF REPORT (DISCUSSION ONLY)

Executive Director Susannah Greason Robbins informed the Commission of the following permit statistics and noteworthy projects:

36 permits for 95 days of shooting for June 2011 – Up 22 days from June 2010
36 permits for 70 days of shooting for July 2011 – Up 10 days from July 2010
35 permits for 75 days of shooting for August 2011 – Up 9 days from August 2010

In FY 10-11, production rose by 26%, with 953 shoot days, compared to 753 shoot days in FY 9-10. In FY 10-11, the number of permits rose by 79, and the money collected from permits increased by \$25,000. Total permit fees collected for FY 10-11 were \$158,500. Some of note were:

Feature Films:

- *Caesar Rise of the Apes*, starring James Franco
- *Big Sur*, Josh Lucas, Kate Bosworth and Henry Thomas
- *On the Road*, starring Kirsten Stewart, Kirsten Dunst and Viggo Mortensen
- *Hemingway & Gellhorn*, starring Nicole Kidman and Clive Owens
- *Contagion*, starring Gwyneth Paltrow, Matt Damon and Jude Law
- *Cherry*, starring James Franco and Heather Graham
- *Knife Fight*, starring Rob Lowe, Eric McCormack and Julie Bowen
- *Five Year Engagement*, a Judd Apatow Productions; starring Emily Blunt and Jason Segel





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Television Series:

- *Alcatraz,*
- *Top Gear*
- *American Idol,*
- *Good Morning America*
- *Clean House*
- *The Nine Lives of Chloe King,*
- *Precinct 17*

Select Commercials

- GM OnStar
- AT&T Yellow Pages
- Kia
- Amazon Kindle
- Hyundai

International Production Activity in SF

A number of international production companies also chose San Francisco as a location, including the feature film *180* from Southern India; *Amalfi*, a Japanese television show; and *Rose Wedding*, a popular television show from China featuring 10 couples who compete to win a dream wedding in California. For this show, Supervisor Carmen Chu married the couples in the Rotunda of City Hall.

Executive Director Greason Robbins then outlined her accomplishments since the last meeting

- **Legislation:** She outlined her work with Supervisor Mark Farrell on legislation that will come before the Board of Supervisors. The legislation includes the request to have permit fees be codified (as they were never written into the code before). Additionally, the legislation asks that permit fees for films with budgets less than \$500,000 be reduced from \$300 per day to \$100 per day; and that the rebate program should include documentaries, docudramas & unscripted "reality" programming. Documentation about these proposals was prepared for the Budget & Finance Committee and Executive Director Greason Robbins spoke before them last Wednesday. The Budget & Finance Committee are sending it to the full Board for a vote tomorrow, with recommendation. The Budget & Finance Committee has requested a





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detailed report of the rebate program be prepared by December 31st of this year, so that the Supervisors can determine the success of the program in bringing in money, providing jobs and hiring First Source Hiring Program employees. This will help them determine if they will extend the program in July 2012. Executive Director Greason Robbins and Supervisor Farrell will be working together on the proposal to extend the program in July 2012, as well as increase the amount of money allotted towards it.

- Produced by Conference - Attended by Greason Robbins and Christine Munday. This was a conference put on by The Producers Guild of America (PGA) and the Association of Film Commissioners International (AFCI) at Walt Disney Studios. The event enabled acclaimed producers and industry veterans along with hundreds of film commissions to interact. Greason Robbins spoke personally to more than 100 producers about the rebate. She stated it was a great opportunity.
- Vendor Discount Program - Some production services were added to the Vendor Discount Program, bringing the number of participating merchants to more than 80. After many meetings with the NCPC (Northern California production coalition), 9 of their members agreed to participate in the program, providing a 10% discount to productions using them. There are now 3 audio post services companies, 2 equipment rental houses, 4 production /post production houses. There is also 5% discount for productions who wish to fly Virgin America.
- SF Film Collective - A committee of Commissioners Wang, Blum and Saritzky, Filming Supervisor Christine Munday and Executive Director Susannah Greason Robbins reviewed the applications, and awarded the spaces to 10 of the 11 applicants. 7 of the accepted applicants dropped out; 4 of them because they hadn't seen the space and envisioned it differently or didn't realize it was in the Tenderloin; 1 lost funding; 1 because he thought the sublease language was too restrictive; 1 because he couldn't receive mail there and needed to rent a PO box. There are 3 filmmaking groups in the Collective, and expect one more to sign a lease in the next week. Current tenants are:

Sara MacPherson – Equipoise Films, a documentary called Stable Life about a Mexican family which lives in a horse stable.

Jagger McConnell & Alexa Fraser who run Scary Cow, a collective of more than 200 filmmakers which have created more than 150 films in the last 4 years. Their next festival is November 5th at the Castro Theater.

Chris Thomas – Potluck Productions. He has a 4 person team, producing a feature comedy and a documentary, both about Yoga.

New tenant: Guetty Felin-Cohen, who's completing a documentary about Haiti, and plans to begin another project, a narrative feature, based in SF.

To help advertise the Collective, there will be a screening event showing either works in progress of the filmmakers, or completed previous works. Independent filmmakers are being invited to show them the space, the quality of work and let them get the feel of the Collective. More information to be announced





soon.

- Rebate program – There is an upswing in the use of the program this year. The following projects used it: Hemingway & Gelhorn, Knife Fight, Cherry and Cinderbiter.
- Ads/Press – An ad featuring the rebate program appeared in Variety Magazine which reached 7,500 Sunday home delivered copies to top Execs in LA, NY & London, but it also went to film festivals in Venice, Toronto, Deauville & Biarritz. The ad will be featured in a Sundance publication as well. Also, press coverage in the Examiner and SF360 about an increase in filming over the last year appeared as well.
- Executive Director Greason Robbins was invited to discuss best practices at the Cork Film Festival in Ireland in November. The festival will pay for her costs and she will also heavily promote the rebate program while there.

Vice President Bradley Tyson asked if there were comments from the Commissioners.

Commissioner Bratt wanted to know how the Board of Supervisors were reacting to the legislation proposal.

Executive Director Susannah Greason Robbins said she thinks they are supportive especially Supervisor Farrell who would like to expand the amount the program offers. Mirikiami wanted to know how else film is being promoted in San Francisco besides the rebate program. Executive Director Susannah Greason Robbins said that there are various ways film is promoted including networking events, the website, Film Collective, advertising, Facebook and press articles.

Vice President Bradley-Tyson wanted to know about local work hire. Executive Director Susannah Greason Robbins said the office is now asking for information from every production about production spends and hiring. About 53% of productions have returned Form H which details this information. Executive Director Susannah Greason Robbins said the Board of Supervisors wants to see these numbers to understand better about the impact of filming and local hiring.

Vice President Bradley-Tyson wanted to know if there is anything the Commissioners can do to support the legislation.

Executive Director Susannah Greason Robbins said they will need folks to write letters and reach out to their connections for support.

Commissioner Bratt said it's a good idea to show up at the Board of Supervisors meeting to say you support this Legislation.

Vice President Bradley-Tyson asked for Public Comment.





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DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR, IN CONSULTATION WITH THE CITY ATTORNEY'S OFFICE AND DEPARTMENT OF REAL ESTATE, TO EXTEND THE TEMPORARY SUBLEASE FROM THE CITY WITH THE CURRENT TENANT OF 134A GOLDEN GATE TO JUNE 30, 2012

This is a proposal that the Film Commission explore, in consultation with the City Attorney's Office and Department of Real Estate, options to allow the North of Market Tenderloin Community Benefit District, the current tenant of 134A Golden Gate, to extend their sublease at 134A Golden Gate from the City until the end of the program year at June 30, 2012.

Executive Director Susannah Greason Robbins said that the North of Market Tenderloin Community Benefit District has been extremely helpful in managing the property and has helped cut down on time managing the space. She would like to extend the contract until June 30, 2012.

Vice President Bradley-Tyson asked for a motion. Commissioner Brubaker motioned; Commissioner Bratt seconded.

Vice President Bradley-Tyson asked for Commissioner comment. Vice President Bradley-Tyson asked for public comment. She then called for a vote; none opposed.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

General public comment was taken.

ADJOURNMENT (ACTION ITEM)

Vice President Bradley-Tyson asked for a motion. Commissioner Adams made a motion; Commissioner Rubin seconded. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:40pm.





SAN FRANCISCO
FILM COMMISSION

SAN FRANCISCO FILM COMMISSION MEETING AGENDA

DATE: October 24th, 2011
TIME: 2:00 PM
PLACE: 1 Dr. Carlton B. Goodlett Place, Room 416
AGENDA:

GOVERNMENT
DOCUMENTS DEPT

OCT 25 2011

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1. CALL TO ORDER / ROLL CALL

2. APPROVAL OF THE MINUTES

Presentation of and possible action to approve the minutes of the Commission meeting.
(Explanatory Document: -- (Explanatory Document: DRAFT 9.26.11 Minutes (pdf)))

Action

3. PRESIDENTS REPORT

By President Marlene Sharon Saritzky

This report is to allow the President to report on recent Film Commission activity and to make announcements. This report shall include acknowledgement of our local location Manager, Gail Stemplar, and her team for winning the COLA Awards *Location Team of the Year*, for Independent Feature Films.

Discussion

4. STAFF REPORT

By Executive Director Susannah Greason Robbins.

This report is to allow the Executive Director to report on recent film related activity and production work, and to make announcements. This report will include an update of recently passed legislation by the Board of Supervisors expanding the Scene in San Francisco Rebate Program, a report on the recent DGA and PGA gatherings.

Discussion

5. DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR TO PROVIDE FUNDING FOR INTERNET TO THE SF FILM COLLECTIVE.

This is a proposal that the Film Commission explore and vote to allow the Film Office to pay a one-time maximum payment of approximately \$1176 for the installation of wireless bridges to connect the Film Collective to the Dept. of Technology's community broadband network. (Explanatory Document: Proposal Fiber Network (pdf))

Action

6. GENERAL PUBLIC COMMENT

Discussion

7. ADJOURNMENT

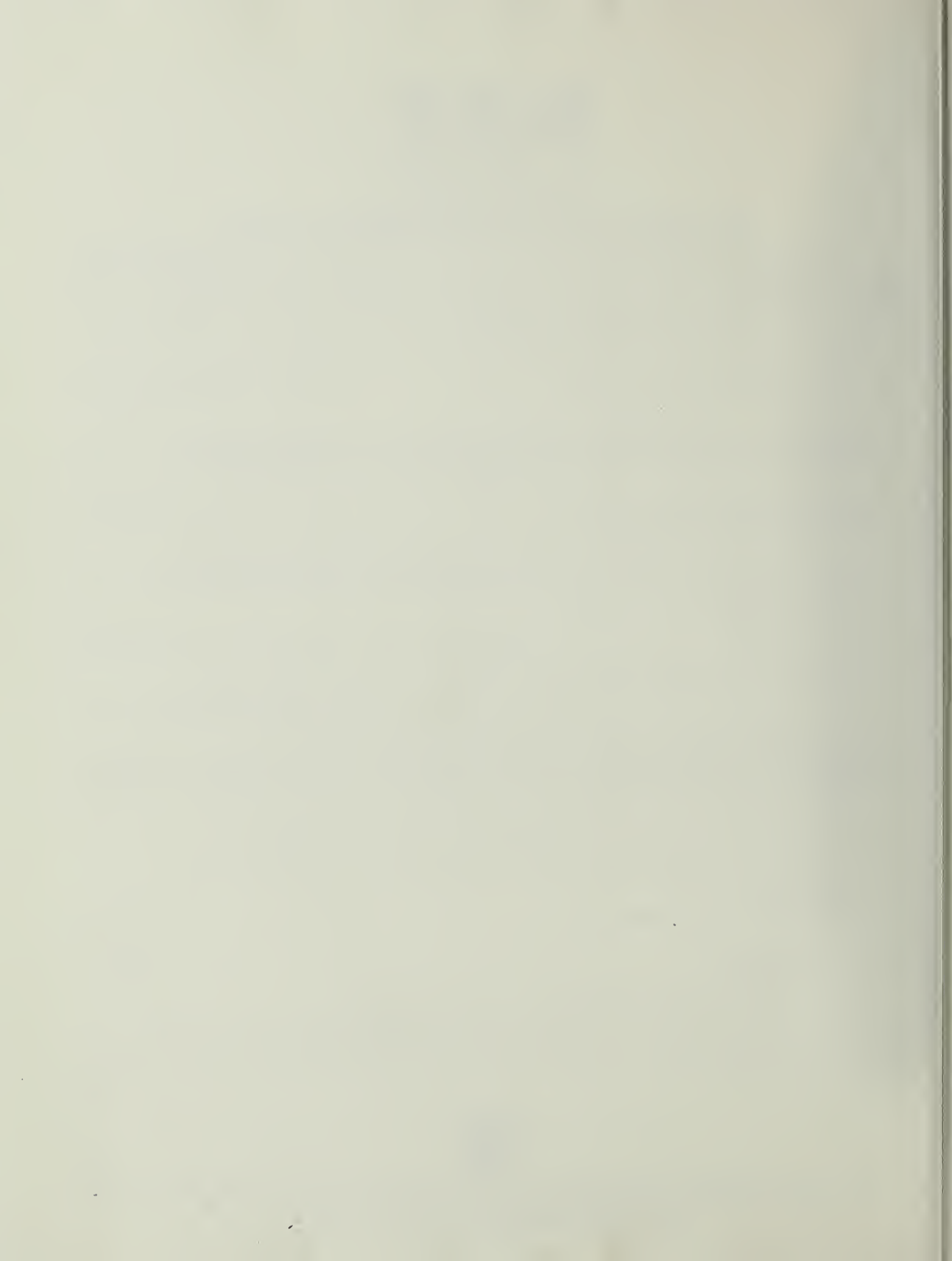
(Requires motion and public comment)

NOTE: Public comment will be taken on each item of the agenda.

Action

If any materials related to an item on this agenda have been distributed to the Film Commission after distribution of the agenda packet, those materials are available for public inspection at City Hall, Room 473 during normal office hours.





PROPOSAL: INFRASTRUCTURE NECESSARY TO ENABLE CONNECTION TO CITY'S FIBER NETWORK FOR SF FILM COLLECTIVE

PROPOSAL:

Recently tenants have expressed serious concerns about limitations of available internet service at 134A Golden Gate. The Film Office is proposing that the Film Commission approve spending approximately \$1176 to upgrade the internet service for the SF Film Collective tenants.

The Film Commission has been presented with a unique opportunity to gain access to the City's Community Broadband Network (CBN). The CBN uses unique strands of DT fiber to provide Internet access to a range of sites around the City. Through an initiative facilitated by the Department of Technology, the CBN network is currently providing Internet access for various low income housings sites, a range of non-profits and at some City buildings. DT is currently working with Grey Area Foundation for the Arts, (GAFFTA), Burning Man and other stakeholders in the Mid-Market Area to expand use of this network for non-profits. With the proposed infrastructure investment, tenants at 134A Golden Gate could be able to connect to the CBN via a set of wireless bridges.

The capability of the Comcast service available at 134A Golden Gate is a substantial hindrance on the work flow common to independent and documentary film makers, dependent on digital technology. Comcast is the only provider available to the building without additional infrastructure. Consumer level service is typically used by home users for relatively low bandwidth tasks such as surfing the internet or downloading music. Unfortunately, the service Comcast is able to provide at 134 Golden Gate is considerably slower than service available to most sections of the City for their consumer customers. Filmmaker tenants at The Collective are forced to go to the local coffee shop to upload and download video files, as the Internet connection in the building is so slow. Tenants have investigated other services available, and confirmed that access to the CBN would offer a significant speed improvement over any other service available in the City at both the consumer and commercial level.

Current service performs at 2.5 mbps download and 400 kps upload. Meaning, sending a 100 mb file takes about 35 minutes. The CBN has a 1GBconnection out to the Net. Speeds will vary slightly, but as an example GAFFTA is using CBN and getting a symmetrical connection of 25MB. Comparable performance is expected at 134 Golden Gate, meaning a 100 mb file would upload in 1 – 2 minutes.

The Film Office currently has a surplus of funds due the Film House Residency program being on hiatus. The Film Office would like to continue to allocate funds to the program with the hopes of a re-launch of The Film House Residency program. However, pending appointment of an Executive Director for the San Francisco Film Society, a re-launch is not imminent and the funds are not being used. Investment in infrastructure needed for CBN would be covered by the current surplus and would not affect future funds allocated to Film House Residency program.

BACKGROUND:

In the digital age, independent and documentary film makers almost exclusively film using affordable, digital technology rather than expensive, traditional film stock and film cameras. The introduction of digital technology has been a game changer in the industry, making film production attainable on budgets amounting to a fraction of what non-digital production required. Furthermore, the editing work flow for digital media can be achieved using computer equipment and applications of a sophistication level and cost, previously considered only for rudimentary home use. Significant advances in consumer level processing power and applications such as versions of Final Cut Pro mean the Indie and Doc filmmakers can shoot and edit films at a fraction of the cost traditional film commands.

Another benefit is the accessibility of how digital media can be consumed. The film maker can send teasers, trailers and clips to potential investors, distributors or film festivals easily via digital transmission or on the internet. Teams of film makers can work collaboratively regardless of each member's location. This sort of collaboration enables a film to draw on talent and connections previously unattainable due to geographic location. Films no longer require an investment in expensive prints for distribution, or even a distributor at all. Grass roots fund raising efforts can reasonably raise enough money to facilitate the release of films ignored by a profit driven film industry, at times accused of creating a homogenized climate of independent and documentary film due to inherent risk of investment in experimental or politically charged content.

Unfortunately, one sector of infrastructure which has not kept up with these advances is the availability and affordability of transmitting large files using consumer grade internet. Although the storage and processing of large files is widely accessible, traditional home use internet service is either incapable or prohibitively slow to transmit much of digital film maker's work. This is caused by file size, which can be compressed for transmission, however compression results in compromised quality. Therefore, filmmakers need upgraded services of the sort used on a commercial level such as a T1 line. Installation of infrastructure providing this capability is more involved than traditional home use, and the level of investment in the infrastructure is driven by geographic location and service availability. As San Francisco enjoys a reputation of being a front runner in digital technology across industries, we also enjoy accessibility to services unavailable in many sections of the county, for example CBN.

CONCLUSION:

The Film Office feels strongly that providing this installation at no cost to the filmmakers is crucial to supporting the SF Film Collective. This service will also attract future tenants and help ensure the long term health of the program. San Francisco Independent and Documentary film makers would have a significant advantage with this capability, and enjoy a position on the forefront of technology San Francisco is known for.

COST BREAKDOWN:

Upgrading the internet service at The Collective would be a one-time installation fee. Under the current plan there is not reoccurring, monthly fees. Additionally, tenants would be responsible for any support issues, should they arise. The Film Commission would be only providing infrastructure needed for accessibility.

- 2 Nano5M bridges \$178
- 1 box of Ethernet Cable \$159
- 1 Unifi \$199
- Labor (estimated 2 days) \$640
- 10 foot pole and unitstuts \$0 (this is going to be provided free of charge, from the Department of Technology's maintenance yard).





SAN FRANCISCO
FILM COMMISSION

MINUTES OF THE OCTOBER 24, 2011 MEETING - DRAFT

1 Dr. Carlton B. Goodlett Place
City Hall, Room 416
San Francisco, CA 94102

CALL TO ORDER

Commission President Saritzky called the meeting to order at 2:00pm.

ROLL CALL

Commissioners Present:

William Adams
Denise Bradley-Tyson
Jon Rubin
Robert Morales
Don Canady
Lorrae Rominger
Marlene Sharon Saritzky

Commissioners Absent:

Melanie Blum
Villy Wang
Debbie Brubaker
Peter Bratt

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APPROVAL OF THE MINUTES FROM THE SEPTEMBER 26, 2011 MEETING (ACTION ITEM)

Commissioner Canady made a motion to approve the minutes of the September 26, 2011 meeting.
Commissioner Rubin seconded the motion. Public comment was taken; the minutes were unanimously approved.

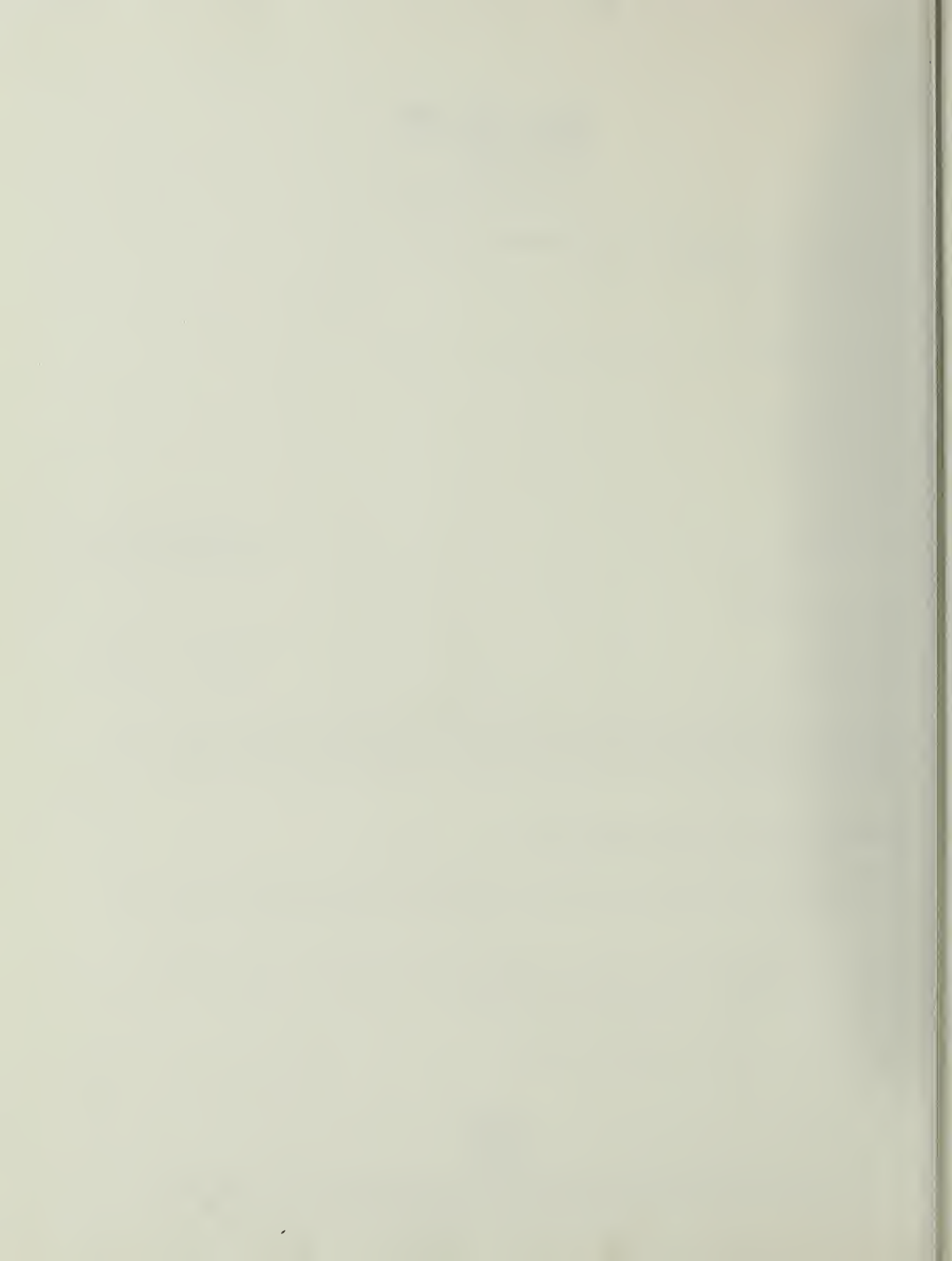
PRESIDENT'S REPORT (DISCUSSION ONLY)

President Saritzky acknowledged the recent winners of the COLA Awards that were held on Sunday, October 16. Gail Stempler, a local Location Manager and her Bay Area team which consisted of Peter Moody, Peter Newfield and Daniel Lee won for their work on the independent film, Big Sur, that shot in San Francisco.

President Saritzky added that the California On-Location Awards™ (COLA) is in its 17th year and is the awards ceremony saluting location professionals, production companies and public employees for professional excellence while working on location in the State of California.

President Saritzky asked for Commissioner comment.







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STAFF REPORT (DISCUSSION ONLY)

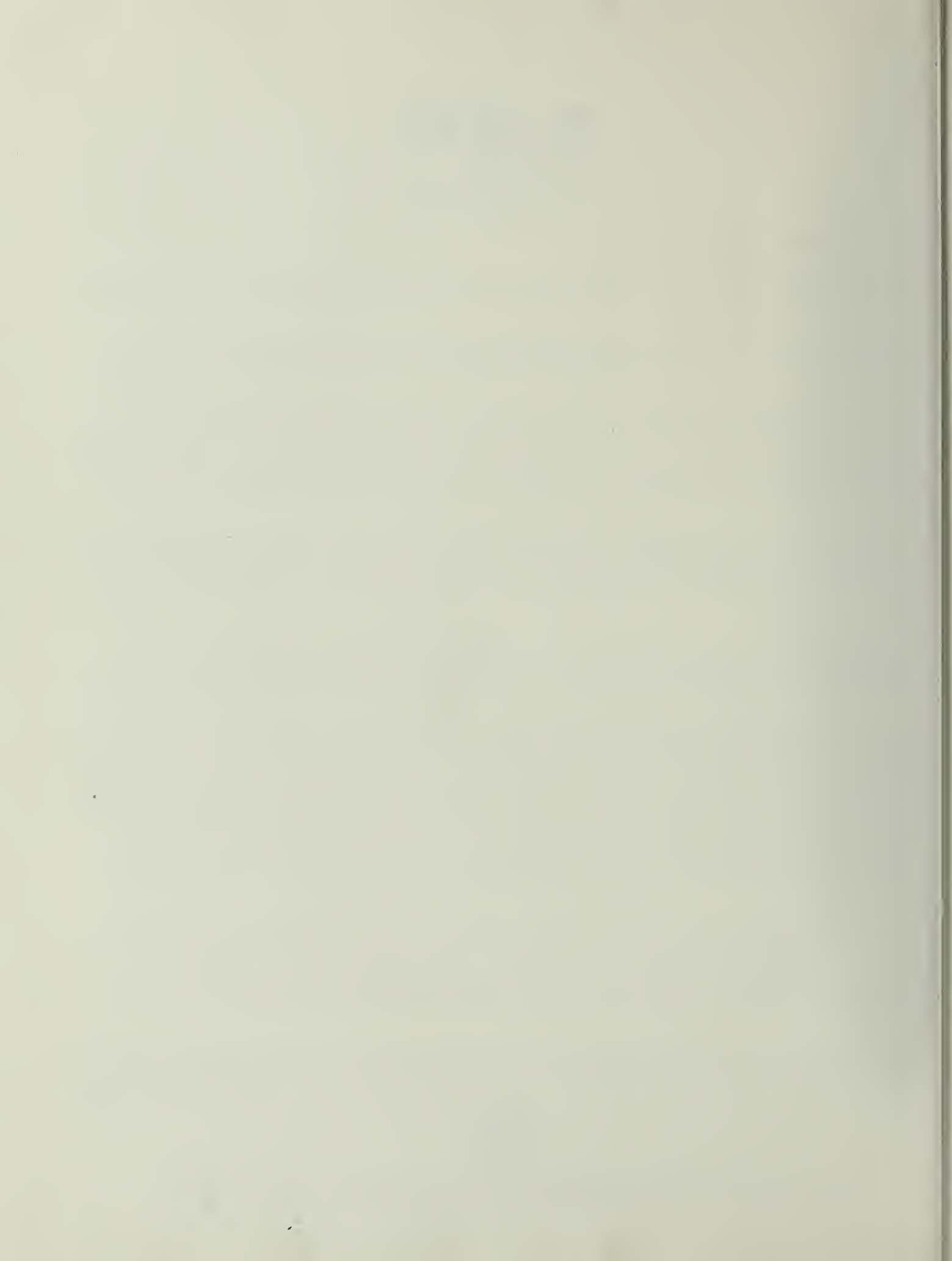
Executive Director Susannah Greason Robbins informed the Commission of the following permit statistics and noteworthy projects:

- 1) Filming continues to rise, with 33 permits with 55 shooting days compared to last month at 20 permits and 39 shooting days. This equals a 65% increase in permits and a 41% increase in the number of shooting days.
- 2) The Board of Supervisors voted unanimously to expand the Scene in San Francisco Rebate program to include documentaries and unscripted television programming (also known as reality TV). They also approved the reduction in permit fee costs for films with budgets less than \$500,000 from \$300 per day to \$100 per day. Supervisor Mark Farrell was the sponsor of this bill. Announcements of this expansion have been relayed to industry professionals and reality TV producers who have worked here in the past.
- 3) Executive Director Greason Robbins attended the Director's Guild Annual Fall Mixer where Ami Zins, the recent Director of the Oakland Film Commission, was honored for her many years of service to the film community. Executive Director Greason Robbins was also given a plaque for the work she has done in the last year.
- 4) Executive Director Greason Robbins attended the Producer's Guild Annual luncheon Friday where she touted the new expansion of the rebate program. Screech Washington, Executive Producer of The Amazing Race, attended so she thought it was a good event to share information about expansion of the rebate program.
- 5) Film Collective update: There are currently three groups of filmmakers in the space at 134 A Golden Gate. One more will be added, Guetty Felin Cohen, in December. Guetty Felin Cohen would have started earlier but had to go to Paris to work on a portion of her film and won't be back until late November. One potential tenant, Matt Rutherford, who has been accepted into the program, is going to look at the space next week to ensure the space will work for him. Rutherford is in the editing process of a film called "The University" about an organization that studies the cutting edge of technology and how we can use it to save the world. There was another inquiry Friday about the space from another filmmaker who will look at it later this week. There is another filmmaker who is filling out an application and checking into insurance costs.

By December, the tenant number could rise from three film groups to seven. The hardest spaces to fill will continue to be the largest and most expensive spaces, offices J& K which rent for \$825 and \$2,225 respectively. There a possibility to have a larger film at the Collective for a short period of time as was done with independent film Big Sur. A documentary production might be interested but overall, she is not sure a long term tenant will want to rent the space.

The 9th Street Incubator has generously agreed to donate one of their projectors that they don't use anymore to the Film Collective. This will be a great addition, as it will allow for screenings throughout the year including







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the "Kick off Party" at the Collective scheduled for Thursday December 1st from 6:30 – 8:30pm. There will be screenings of works in progress, food and beverages. A donation of wine for the event was made by Treasure Island Wines. A caterer from the Mid –Market area is being researched. Mayor Lee and independent filmmakers have been invited. There has also been an anonymous donation for the event.

President Saritzky thanked Executive Director Greason Robbins for her work on the legislation. She asked Film Coordinator Janet Austin to make sure information about the Film Collective event gets to the Commissioners.

President Saritzky asked for Commissioner Comment.

Commissioner Bradley-Tyson asked if the larger spaces at the Collective could be partitioned since it might be difficult to rent the space as it is.

Executive Director Greason Robbins said there are partitions in the basement of City Hall to do so. However, she added the drawback is that there isn't a door for these spaces and it's not secure to not have that with their equipment. However, she will need to look into the options.

President Saritzky asked for public comment.

**DISCUSSION AND POSSIBLE ACTION AUTHORIZING THE EXECUTIVE DIRECTOR TO
PROVIDE FUNDING FOR INTERNET TO THE SF FILM COLLECTIVE**

Executive Director Greason Robbins outlined the proposal that would allow the Film Office to pay a one-time maximum payment of approximately \$1176 for the installation of wireless bridges to connect the Film Collective to the Department of Technology's community broadband network (CBN). She added that there is extra money from the Film House fund on hold (approximately \$18,000) that could be tapped for this purpose. This could help attract more filmmakers to the program.

President Saritzky asked about the status of the internet service when the Collective moved in.

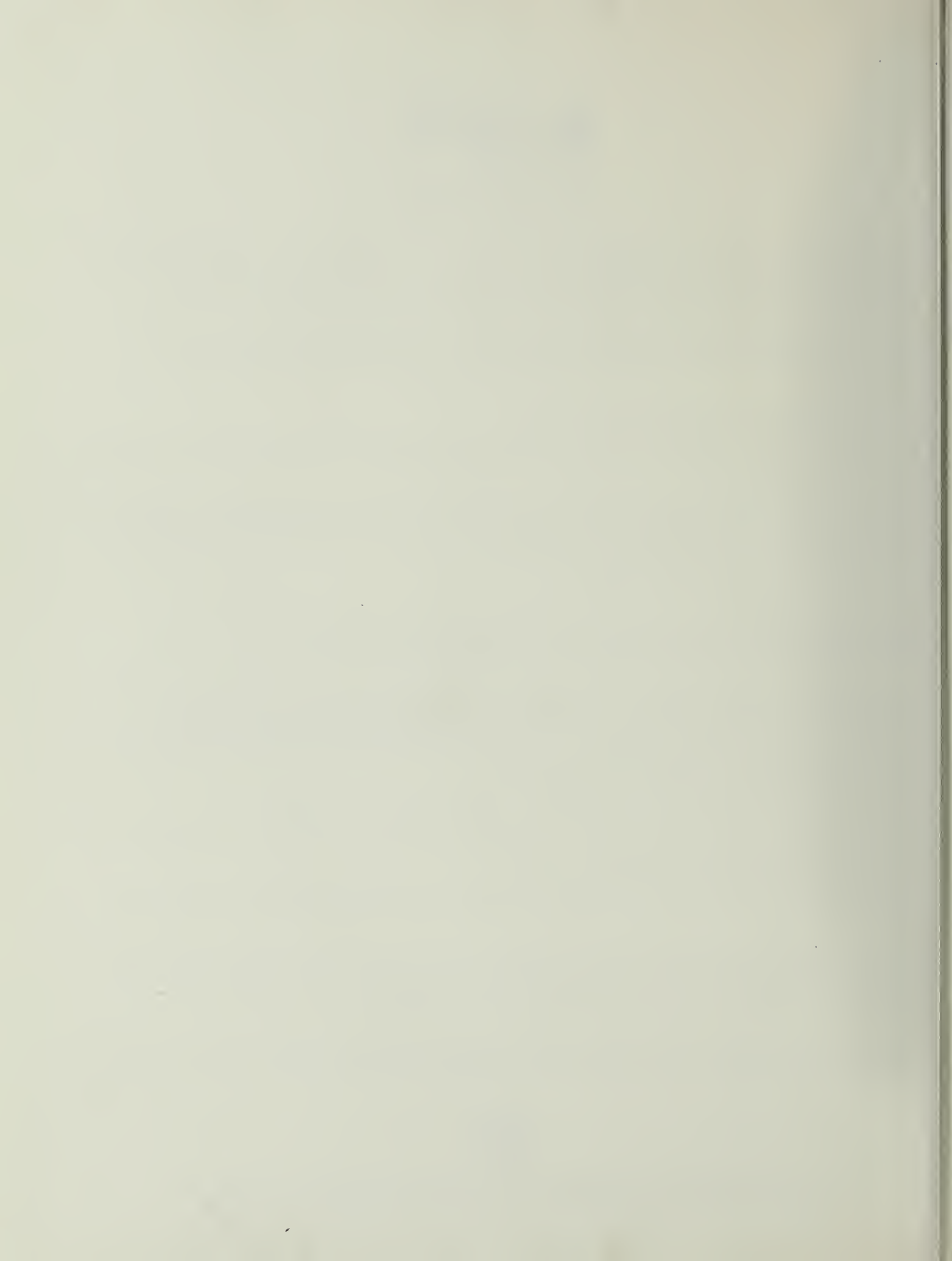
Executive Director Greason Robbins said that the Comcast service was fine for regular service (email) but not fast enough for uploading and downloading video, etc.

President Saritzky asked if we could just upgrade the Comcast service since they have many different classes of service.

Filming Supervisor Christine Munday said at this point, the service is now slower, a problem for filmmakers uploading videos. This same service is slower at her home so it seems to be an infrastructure problem. She mentioned that AT&T was not available and Comcast was the only choice.

A tenant from the Collective, Chris Thomas, said he did research and found that to upgrade the existing service, it would be very expensive and that Comcast couldn't guarantee faster service.







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President Saritzky apologized for the slow service knowing it takes faster service to complete work on films.

Chris said it wasn't that bad. He added that other services such as Monkey Brain does not serve this area and Sonic and Comcast are a lot more expensive. Filming Supervisor Christine Munday said the upload and download speeds the City offers is much better.

Filming Supervisor Christine Munday said there is an installation fee but no monthly fee at this time. The service is shared with other non-profits, low income housing units and some City buildings.

President Saritzky asked about maintenance fees.

Filming Supervisor Christine Munday said there isn't a number to call if something breaks down. The Department of Technology does not provide assistance if something goes wrong. The tenants would have to work with the others in the network to fix the problem and that she doesn't know how long it will take to fix it if there is a problem.

President Saritzky asked if the service goes down, who can Chris call and how long will it take to fix it?

Filming Supervisor Christine Munday said that they will keep the slower service in case there is a problem with the new, faster service. If there is a breakdown, the tenants will need to reach out to others in the network for assistance and at this point, they do not have a guaranteed time to fix problems.

Commissioner Canady said that time is an issue with filmmakers and is concerned about how quickly something could be fixed if there is a problem.

Filming Supervisor Christine Munday said the basic service will remain as a back-up so uploading and downloading is still possible but it will take longer. She added that the Grey Area Foundation of the Arts, of the non-profits on the CNB, has not had a breakdown yet.

President Saritzky said that she wants to see the most reliable service for the tenants used and is not convinced of this proposal. She asked Executive Director Greason Robbins if she was 100% confident in this process.

Executive Director Greason Robbins said if there was a problem, she didn't know how quickly it could be resolved.

Filming Supervisor Christine Munday said the feedback she received from tenants was that they are willing to pay for this.

President Saritzky responded saying the City of paying for it.

Filming Supervisor Christine Munday the City would pay for installation but not the monthly fees. Fees could be around \$170 a month.







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President Saritzky asked about alternatives.

Executive Director Greason Robbins said there is nothing in between. She said there are either no monthly fees or they can keep the current contract but have much slower speeds.

Commissioner Canady asked if tenants are fine with this proposal.

Film Collective tenant Sara MacPherson thanked the Commission for the space and said it has been a great place for independent filmmakers. She has concerns about the monthly fee and that the best option would be to join the CBN. She added that because tenants would be coming and going, they would not have to deal with the administrative issue of having to figure out how to pay the monthly fees.

Film Collective tenant Chris Thomas thanked everyone and said the space is a benefit and keeps them more productive. He researched costs on the service - Sonic was \$325 for first month and \$90 every month after that. These costs would be split amongst all tenants. Installation would be about \$500. Comcast was \$435 for first month and \$235 for other months (\$3,000 a year). This amounts to \$50 per month for each tenant if five groups are present. The upload speed would be 10mg. The upload speed for the CBN would be 25mg.

Commissioner Canady wanted to know how long Grey Area Foundation for the Arts has been using this service?

Filming Supervisor Christine Munday said they have been on it about 3 or 4 months.

Commissioner Rominger asked about monthly fees through the CBN.

Executive Director Greason Robbins said there aren't any monthly fees with the City network, just the installation fee.

Commissioner Canady said it might be good to let new tenants know about this situation.

Executive Director Greason Robbins said that this information could be included in the lease. In the current lease, it says that the City doesn't provide WiFi, so this is a bonus for the tenants.

President Saritzky asked if the service can be transported if the Collective moves. Filming Supervisor Christine Munday said it depends on the location.

Vice President Bradley-Tyson asked about the money that was supposed to go to the Film House program. How will this impact that program?

Executive Director Greason Robbins said the Film Office has a surplus of \$18,000 in funds from the Film House Residency being on hiatus. Rent has not been paid since April and will not affect money in the budget or rent for the program. She said she spoke with Michelle from the Film Society to say she still wants to support the program. She will sit down once the new director is settled to discuss Film House Residency Program.





President Saritzky asked for Commission and public comment.

President Saritzky asked for a vote. All agreed. Motion passed.

GENERAL PUBLIC COMMENT (DISCUSSION ONLY)

Commissioner Canady thanked the tenants and Commission for focusing on the Collective, a much needed service in the film community.

Commissioner Rubin said that he thinks the Film Office website could use some changes in order to attract more filming. He suggested clip reels and would like to assist in this process to make the website more exciting. President Saritzky suggested a conference call to discuss the changes and suggestions to the website. President Saritzky thinks it's important that clients are finding what they need to improve the site.

Executive Director Greason Robbins wanted to have some clear suggestions to understand better what is being proposed.

Filming Supervisor Christine Munday said an intern was coming in to assist with re-making the website. She has made a pdf of the website to start thinking about changes. Executive Director Greason Robbins added there are certain requirements the office needs to adhere to with regards to structure of the site.

Executive Director Greason Robbins said a volunteer came in who created an app with information from DataSF about where films in San Francisco were made. The office will be working with this volunteer on this project.

Vice President Bradley-Tyson commended Executive Director Greason Robbins of her work on the Scene in San Francisco Program and changing the rebate to be more inclusive of different budgets. She wants to make sure this information is publicized since San Francisco is the only city offering such an incentive.

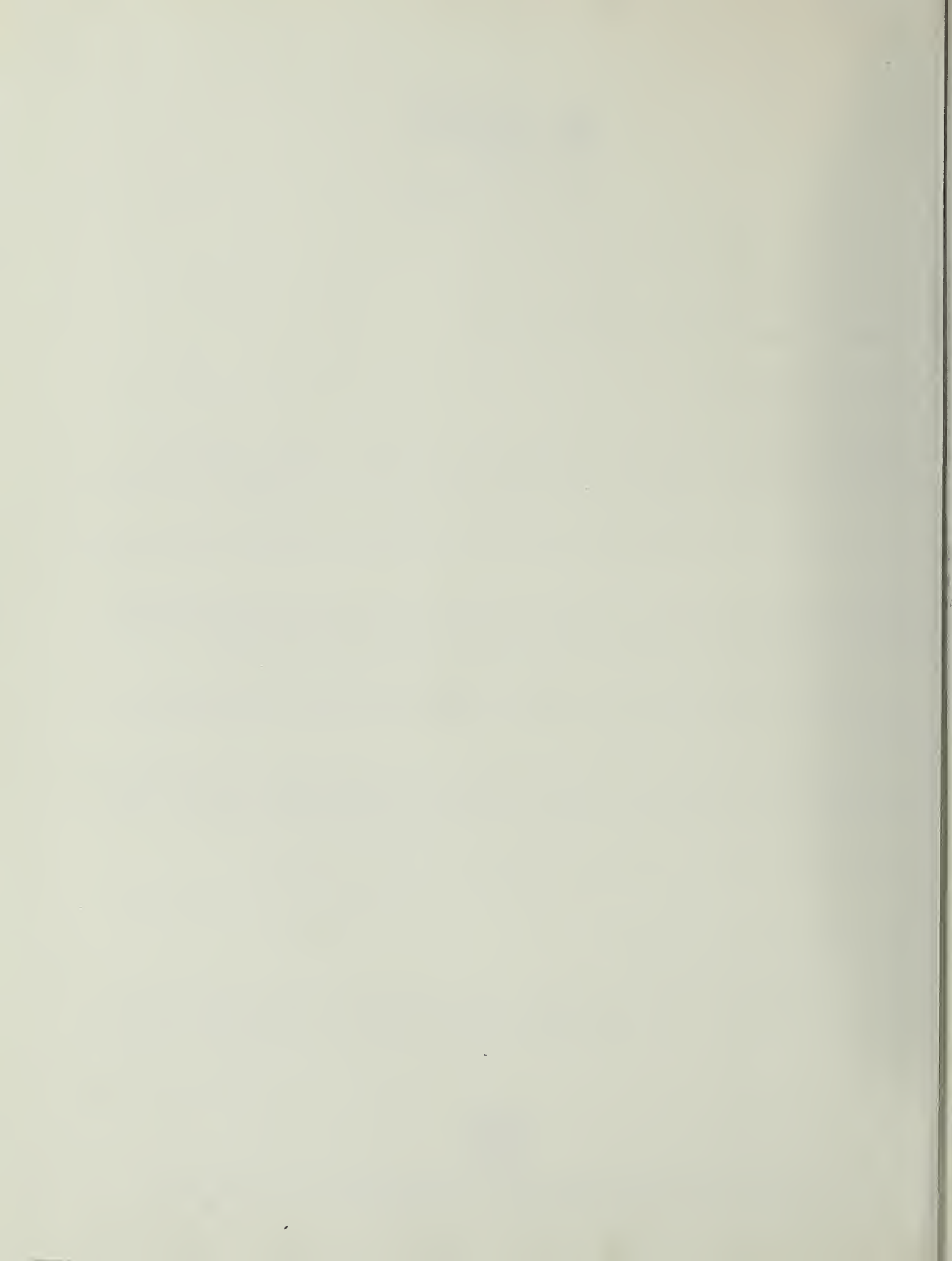
President Saritzky suggested contacting Hollywood Reporter and Variety to let them know.

Executive Director Greason Robbins sent a press release to Hollywood Reporter but it has not been picked up. She is working on getting more coverage.

ADJOURNMENT (ACTION ITEM)

President Saritzky asked for a motion. Commissioner Canady made a motion; Commissioner Rubin seconded. Public comment was taken. The Commission approved the motion unanimously. The meeting was adjourned at 2:40pm.





Film Commission Meeting - Cancelled

Janet.Austin@sfgov.org [Janet.Austin@sfgov.org]

Sent: Wednesday, November 16, 2011 2:30 PM

All:

The November 28, 2011 Film Commission Meeting has been cancelled.

Thanks,
Janet

11-16-11P03:34 RCVD

Janet Austin
Filming Coordinator
San Francisco Film Commission
1 Dr. Carlton B. Goodlett Place, Room 473
San Francisco, CA 94102
(415) 554-6241 main
(415) 554-5142 direct
www.filmsf.org

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Today

Janet.Au... 1:50 ...

Film Commission M...

Film Commission Meeting - December 26, 2011 - Cancelled

Janet.Austin@sfgov.org [Janet.Austin@sfgov.org]

Sent: Tuesday, December 13, 2011 1:49 PM**To:** Janet.Austin@sfgov.org

All:

The December 26, 2011 Film Commission Meeting has been cancelled. The next regularly scheduled Film Commission Meeting is scheduled for:

Date: Monday, January 23, 2012

Time: 2pm

Place: City Hall, Room 416

Thanks,
Janet

Janet Austin
Filming Coordinator
San Francisco Film Commission
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